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NANDIKEŚVARA'S

ABHINAYADARPANAM

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वाराणसी-5

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NANDIKEŚVARA'S

ABHINAYADARPANAM

A MANUAL OF GESTURE AND POSTURE USED IN HINDU DANCE AND DRAMA

English Translation, Notes and the Text critically edited for the first time from original manuscripts with Introduction

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

BY
MANOMOHAN GHOSH,
M.A., PH.D., KĀVYATĪRTHA.

With Illustrations

SECOND EDITION
(*Revised*)

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VARANASI

FIRMA K. L. MUKHOPADHYAY
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PREFACE TO THE SECOND EDITION

The first edition of the *Abhinayadarpaṇam* published twentythree years ago was welcomed by all interested persons including the late A. K. Coomaraswamy whose translation of the work named *The Mirror of Gesture* (Cambridge, Mass. 1917) directed my attention to this Sanskrit text. Still for various reasons I could not think of publishing its second edition even after it was out of print for a long time, and there was some demand for it. One such reason and an important one too, was that I then engaged myself in studying the *Nāṭyaśāstra* and was planning a translation of this important work, and thought that this would be of greater use to readers interested in the subject. Coomaraswamy also published in the meantime a revised edition of *The Mirror of Gesture* (New York, 1936) and utilised my work for the revision. This also relieved me for the time being from the urgency of undertaking a second edition. But, for the last three or four years, even after publication of the first volume of the translation of the *Nāṭyaśāstra*, Calcutta, 1951, I have been receiving earnest enquiries from various quarters whether a copy of the *Abhinayadarpaṇam* may still be available. Some of the enquirers gave me to understand that they had read the translation of the *Nāṭyaśāstra* but still required a copy of the *Abhinayadarpaṇam*. Hence, I could no longer remain indifferent in this regard, and have come gradually to believe that a new edition of this work may remove a real want of a class of readers. It seemed that its very brevity while it dealt with all essential gestures and postures used in Hindu dance and drama, had made it something like a favourite of the student of these arts. My hesitation about publishing a second edition was thus finally overcome. On taking up the preparation of a copy for the press I found that some of the views expressed in the introduction and notes have undergone some change during the last twentythree years, and my idea about the need of readers of the book is also no longer quite the same. So I have slightly modified

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the introduction and notes by making necessary emendation and omission here and there. It may be hoped that these changes have added to its usefulness. If some readers may still require additional information on certain topics they are requested to refer very kindly to the translation of the *Nāṭyaśāstra* which, treats of all relevant matters in much greater detail.

31st March, 1957.

MANOMOHAN GHOSH

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NOTES ON ILLUSTRATIONS

In Page 73—Patāka, Tripatāka, Ardhapatāka, Kartarīmukha, Mayūra, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi.

,, 74—Śikhara, Kapittha, Kaṭakāmukha, Sūcī, Candrakalā, Padmakośa, Sarpaśīrṣa, Mṛgaśīrṣa, Siṃhamukha (*side*).

,, 75—Kāṅgula (*side*), Alapadma, Catura (*side*), Bhramara, Haṃsāsya, Haṃsapakṣa, Sandaṃśa, Mukul, Tamracūḍa.

,, 76—Triśūla, Vyaghra, Ardhasūcī, Kaṭaka, Palli, Añjali, Kapota, Karkaṭa, Puṣpapuṭa.

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,, 78—Kūrma, Matsya, Kīlaka, Varāha, Garuḍa, Bheruṇḍa, Nāgabandha, Khaṭvā.

,, 79—Kāṇgula (*front*), Siṃhamukha (*front*), Catura (*front*) and Svastika.

N.B.—For Siṃhamukha see pp. 74 and 79 and for Kāṅgula, Catura and Svastika see pp. 75 and 79.

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ABBREVIATIONS AND SYMBOLS

A. = Manuscript of the text in the Adyar Library.

AD = Abhinayadarpaṇa

B. = Manuscript of the Bharataśāstra Grantha

BhA = Bharatārṇava.

Ch. ed = Chowktamba Edition.

I. = Manuscript known as the Abhinayadarpaṇam from the India Office Library.

Mbh = Mahābhārata.

MG = *The Mirror of Gesture*, ed. Coomaraswamy and Duggirala (Cambridge, Mass.) 1917.

NŚ = *Nāṭyaśāstra.*

P. = Manuscript of the so-called Bharatārṇava from Poona.

R. = Rāmāyaṇa.

SR = Saṃgītaratnākara.

V. = Manuscript of the text in Visvabharati.

Note—Numerals in the Select Glossary refer to the number of ślokas and their translation.

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INTRODUCTION

(1)

1. THE PRESENT EDITION. Though the Nāṭaka a typical form Hindu drama, forms, a large section of Sanskrit literature, our knowledge about the way in which the art of producing a play developed in India, is still very inadequate.[1] This is due mostly to a lack of sufficient materials. The only work which gives us a clear and comprehensive idea of the Hindu stage is the *Nāṭyaśāstra*. Yet for the study of history of the development of ancient Indian theatrical art, this work, though very important in many respects, is not quite sufficient by itself. We need therefore make no apology in offering for the first time a critical edition of Nandikeśvara's *Abhinaya-darpaṇa* which exclusively treats of gestures in a manner rather different from the NŚ., which also has these among other things as its subjects of treatment. *The Mirror of Gesture* published with an illuminating introduction by A. K. Coomaraswamy, claims to be a translation of this work. But on comparing it with our text, it has been found out that the text used in preparing the MG is not exactly identical with the AD, though the former has absorbed a major part of the latter work and supplemented the same by making occasional quotations from other works of the same class (*see* § 2). And an important feature of our text is its treatment of items like postures and movements etc. dependent on feet, such as Maṇḍala, Sthānaka, Cārī and Gati, which although omitted by the original of the MG, is indispensably necessary for the complete understanding of Hindu histrionic art.

The MG, though it does not fully represent the AD, has been a very useful contribution to our knowledge regarding the production of

1 This was written in 1934. Conditions have changed since the publication of the translation of the NŚ. in 1951 by the Asiatic Society.

2 For the meaning of this term and the following ones, see 'Select Glossary' at the end.

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Hindu plays. The present edited text of the AD will, it may be hoped, supplement such a knowledge; for in it some fresh materials have been brought to light for the first time.

2. THE TRANSLATION. The translation has not been made very literal. Students of Sanskrit will however experience little difficulty about the language of the AD. A few words which have been used in it with special import and may for this reason offer difficulty to readers, have been explained in the Select Glossary.

3. CRITICAL APPARATUS. The present text has been reconstructed from five manuscripts, of which two are complete and the rest fragmentary. The two complete MSS, do not fully agree with each other regarding the order in which various topics have been treated. In this respect the fragmentary MSS, also vary with the complete ones as well as among themselves. The following description of the MSS, will among other things notice this mutual variation.

M. A Devanāgarī transcript of the only complete MS, (in the Telugu script) of the work (No. 304 of the collection made in 1894) in the possession of the Madras Government Oriental MSS, Library (*vide* p. xxix of the Report of a Search of the Sanskrit and Tamil MSS for the year 1893-1894 by Sheshagiri Shastri).

V. A plam-leaf MS (fairly complete) in the Telugu script, in the possession of the Viśvabhāratī, Santiniketan. It bears the number 3038. Its size is 16·2″ x 1″ and it has 29 leaves. This MS puts the *bāndhava-hasta-lakṣaṇam* last of all and omits the *navagrahahasta-lakṣaṇam*, *navarasāḥ* and *avasthābhedāḥ* (*daśāvasthāḥ*). And moreover its treatment of the *nṛttahastāḥ* and *pada-bhedāḥ* is incomplete.

A.[1] A palm leaf MS (not complete) in the Telugu script with a Telugu *ṭīkā* from the Adyar Library. It has 53 leaves. It bears the number XXII. C. 25. Its size is 5·8″ x 1·4″.

A.[2] Another palm-leaf MS (not complete) in the Telugu script from the Adyar Library. It bears the number XXII. C. 38. It size is 8·5″ x 1·2″.

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A.[3] A incomplete paper MS in Telugu script from the Adyar Library. It bears the number VIII. J. 9. Its size is 9.3″ x 6·8″ and has 14 pages.

Besides these five MSS of the AD the following printed work and MSS have been utilized for the reconstruction of the text:

MG. *The Mirror of Gesture* (Cambridge, Mass., 1917) edited by A. K. Coomaraswamy and Duggirala Gopalakrishnayya. This work is a translation of the Skt. text briefly described before (*see* § 1). It is based on the second edition (in Telugu character) of the original published under the editorship of Tiruvenkatacari of Nadamangalam (MG. p. 10). With reference to the passages it has in common with the AD, the original of MG in places seems to suffer from textual corruptions. But in spite of such defects this work renders valuable aid in determining the position of the *Navagrahahastas* which appear only in M (*see* § 4). It arranges the subject of its treatment in the following order: (Items not occurring in the reconstructed text of the AD have been marked with asterisks.)

Salutations,
*A dialogue between Indra and Nandikeśvara,
Variety of dances,
Eulogy of *Nāṭya*,
Definition of *Nāṭya* etc.,
Occasion for dances,
Sabhā etc.,
*Seven limbs of the *Sabhā*,
Sabhānāyaka,
Ministers,
Raṅga,
Pātralakṣaṇa,
Pātra's disqualifications,
Bells,
**Nāṭyalakṣaṇa*,
**Pātrasya bahiḥ-prāṇāḥ*,
**Pātrasya antaḥ-prāṇāḥ*,
**Nīcanāṭya*,
**Nīca-nāṭya-darśana-phalaṃ*,
Nāṭya-kramaḥ,
Āṅgikābhinaya,
Nine movements of the Head,
*Twenty-four movements of the Head according to another book,
Eight Glances,
*Forty-four Glances according to another book,
*Six movements of the Brow according to another book,
Neck movements,
Hasta-prāṇāḥ,

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Hasta-bhādāḥ,
Twenty-eight *Asaṃyuta hastas* (with alternative definitions for 24 hands from another book),
Twenty-three *Saṃyuta-hastas*,
*The same from another book,
*Twenty-seven *Saṃyuta hastas* form another book,
Eleven hands of relationship,
Hands of gods and goddesses,
Hands of planets,
Hands of the Ten Avatāras,
Hands of the four castes,
The following have been taken from another book:
*Hands of famous emperors, famous rivers, seven upper worlds, seven lower worlds,
Hands indicating trees, land animals, birds and water animals.

I. From the India Office Library we received two MSS. (nos, 3028 and 3090) named AD. One of them is in the Telugu script and the other is a Devanāgarī transcript of the same. On examination it appeared to be a work dealing with *abhinaya* and *tāla* belonging probably to the school of Āñjaneya cited as an authority on *saṃgīta* in various works; for, the end of the *abhinaya* portion of this work, reads as *iti a(ā)ñjaneya-matam*. But this *abhinaya* portion is frangmentary and seems to be a compilation from different sources. Ślokas 90-95,96, 97b-98a, 101-102, 104-105 of the AD occur in it with a few variations worthy of notice.

P. This is the MS no. 42 of the Appendix Collection A (1916-18) of the Government MSS Library with the Bhandarkar Oriental Research Institute, Poona. It has been entered in the Catalogue of the Institute published in 1925 as the *Bharatārṇava*. This fact led to an examination of this MS, for the AD, according to a passage in the MG, was an abridgment of the *Bharatārṇava*. The examination of the MS however revealed the fact that the work though it possibly had some connexion with the BhA, was not itself the same. (*For details see* § 5) In spite of this, the MS which has certain passages in common with AD, was of help in reconstructing our text.

B. This is the MS no. 40 of the Appendix Collection A. (1916-1918) of the Govt. MSS Library placed with the B.O.R. Institute, Poona. It has been named in the Catalogue of MSS published by the

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Institute as the *Bharata-śāstra-grantha*. This work appears to be a curious complilation of passages from various works including the NŚ.

Besides quotations from different works which this MS names, it contains passages from unmentioned sources which include Daṇḍin and Nandikeśvara. The portions taken from the latter author's AD consist of *viniyogas* of the *Asaṃyuta-hastas*. These offer some variants. The author of this *Bharata-śāstragrantha* appears to have been a commentator of the *Prasanna-rāghava*; for he refers to himself as follows: *udāttādi-svarūpan-tu asmatkṛta-prasanna-rāghava-ṭīkāyām*.

4. RECONSTRUCTION. The present edition of the text of the AD has been based principally on V, but the *navagraha-hasta-lakṣaṇa* which occurs only in M, has been accepted as belonging to the work. Support in this matter has been available from the MG which does not ascribe it to *granthāntara* though all its borrowings from works other than the AD have been prefixed with such ascriptions. The fact that the planet-worship in India was not later than the early centuries of the Christian era[3] when the gods of the Puranic pantheon were already eslablished, may also give us additional justification to consider the *nava-graha-hasta-lakṣaṇa* as belonging to the original AD. For we do not know why planetary deities should be considered later than other deities who in their Puranic character were not probably very old. And as some of the planets have been mentioned in the *Atharva-veda*, planetary deities may in fact be as old as some of the deities of the Vedic pantheon.[4] Passages on *rasa* and *avasthā* which occur only in M. and have no support from MG, have not been included in the edited text. They have been separately shown at the end.

3 Kaye. *Hindu Astronomy*, Calcutta, 1924, p. 107.
4 *Ibid*., pp. 12-13.

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(2)

ABHINAYA: ITS MEANING.

5. Drama and The Hindu Play. To understand properly the meaning of the word *abhinaya* (roughly speaking, the word for 'histrionic art' in Sanskrit) it is necessary to have a clear notion about the nature and spirit of Hindu plays which are often called 'dramas.' A Hindu play which is called a *dṛśya* or *prekṣya kāvya* or *nāṭya* or *rūpaka* in Sanskrit, though it has some superficial resemblance to drama, is not identical with the same thing; rather there is a considerable difference between the two. The names such as *rūpa* and *dṛśya kāvya* which include all kinds of Hindu plays, give us clue to the difference. A play is called *rūpa* or *rūpaka*, i. e., 'having-a-form' on account of its visibility (*dṛśyatā*).[1] And the term *rūpaka* is applied to a play on the analogy of a figure of a speech of the same (i.e., *rūpaka* or metaphor), because in a play we assume a non-distinction between characters (*dramatis personae*) and the actors representing them.[2] And *dṛśya* (*prekṣya*) *kāvya* means a poem which is to be seen i.e., a poetical composition capable of being enjoyed not by its reading, but from its stage representation. In earlier times it was called *prekṣā*. The idea of action seems to be missing altogether in these names. And the very nature of a Hindu play discloses its relative neglect of action.[3]

The word *nāṭya*, which is also a synonym for a *rūpa* or *dṛśya kāvya* and points to its lyrical nature, throws further light on the point. In accordance with the etymological meaning of this word which is derived from the root *naṭ* (=*nṛt*) meaning 'to dance,' Hindu plays are compositions in which rhythm and lyrical elements preponderate, and action is given a very minor scope.[4]

1 *Daśarūpa*, 1. 8.

2 *Rasārṇava-sudhākara*. Trivandrum (III, 2.) p. 209, also Daśarūpa, 1, 9.

3 S. Rice, The Sanskrit Drama in *Indian Arts and Letters*. Vol. 1, pp. 96-97. 102. 4 Levi, *Le théâtra indian*, pp. 29-30. S. Rice, *op. cit.*, p. 89.

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All these go to show that realism in the ordinary sense has no place in Hindu plays. And after a closer examination of them, one is sure to discover their suggestive character and the consequent demand on the imagination of the spectators.[5] Those who are accustomed to realism in art may call that demand inordinate, but Hindu theorists on the subject believe that the highest aesthetic enjoyment is not possible without giving the greatest possible scope to imagination, and are therefore in favour of avoiding realism. For, no amount of making things appear as real to spectators, can be successful unless the latter call imagination to their aid. In this connexion we may quote Sylvain Lévi's apt remark in translation.[6] "Indian genius produced a new art which the word *rasa* summarizes and symbolizes, and which condenses it in one brief formula: 'the poet does not express but he suggests".

Having regard to these characteristics of Hindu plays, they may perhaps suitably be called 'lyrico-dramatic spectacles,' but not 'dramas' from which their aim and object as well as the attitude of their actors and spectators greatly differ.

6. The Object Of Hindu Plays. To evoke *rasa* in the spectator is the aim and object of the Hindu play-wright. The term *rasa* has been translated as 'flavour,' 'Sentiment' or 'poetic sentiment'. These translations, however, are of not much help to anyone, unless an explanation is offered. And the nature and characteristic of *rasa* will be quite clear when the relative position of spectators and actors, is considered. "We see on the stage, for instance, Rāma, and Sītā who excites his affection, aided by suitable circumstances of time and place; this affection in intimated by speech and gesture alike, which indicate both dominant emotion of love and its transient shapes in the various stages of love requited. The spectacle evokes in the mind of the spectator impressions of the emotion of love which experience has planted there, and this ideal and generic excitation of the emotion

5 S. Rice, *op. cit.*, p. 102. 6 *Le thêâtra indien*, p. 417.

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produces in him that sense of joy which is known as Sentiment (*rasa*). The fullness of the enjoyment depends essentially on the nature and experience of the spectator, to whom it falls to identify himself with the hero or any other character, and thus to experience in ideal form his emotions and feelings. He may even succeed in his effort to the extent that he weeps real tears, but the Sentiment is still one of exquisite joy. We may compare the thrill of pleasure which the most terrifying narration excites in us, and we are all conscious of the sweetness of sad tales."[7]

7. THE TECHNIQUE OF PLAYS. Before considering the literary technique as well as the technique of representation (*abhinaya*), the two means by which plays evoke *rasa*, attention should be paid to their main guiding principles. It is the doctrine of suggestion that lies at the basis of Hindu plays and indeed of all other arts of India. Hence it is found that a Hindu playwright's method of depicting a character, is different from that of his fellow-artist in the West. Instead of giving prominence to his varied activities, the Hindu playwright would build up the character by mentioning characteristic emotional complexes suggestive of it as a whole.[8]

That verses of varied forms are abundantly used in Hindu plays, is simply for the purpose of calling forth emotion by means of the lyrical element present in their musical recitation.

8. ABHINAYA. The Sanskrit word *abhinaya* is made up of the prefix *abhi* 'towards' and the root *nī* 'to carry'. Thus it means 'representing (carrying) a play to (towards) spectators'.[9] According to the *Sāhitya-darpaṇa* that representation is called the imitation (or visualisation) of the conditions (physical and mental) of the characters in a drama.[10] But the aesthetic significance of the imitation will

7 A. B. Keith, *Sanskrit Drama*, p. 321, (The italics in the quotation are ours).

8 S. Rice, *op. cit.*, p. 102.

9 NŚ. VIII. 6;

10 *bhaved abhinayo' vasthānukāraḥ*, ch. VI. 2.

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not be clear unless the object of plays, viz., the evoking of *rasa* in the spectators, is taken into consideration. Hence we see Mallinātha, the famous commentator, defining *abhinaya* as movements for suggesting *rasa* (Sentiment) and *bhāva* (State)[11]. For this reason, the word *abhinaya* may be said to be the means for disclosing to spectators the beauty or manifold pleasurable aspects of the play which cannot be adequately appreciated by simply reading its text. In consideration of all these facts, *abhinaya* may be termed the 'suggestive imitation' of the various moods and emotional states of characters in a play. Therefore, in spite of an apparent similarity between *abhinaya* and acting, the latter term, whenever it is used in connection with Hindu plays, does not mean quite the same thing. From the word *naṭa* (the Sanskrit word for 'actor' primarily meaning 'a dancer') and such words as *nāṭayati* (derived from the same root *naṭ* meaning 'to dance') it appears that the ancient Hindus had their plays 'danced' and not 'acted'. This is corroborated by the evidence of the *Harivaṃśa* (Viṣṇuparva, ch. 93, śl. 28.) which uses an expression like *nāṭakaṃ nanṛtuḥ* (danced a play). Rājaśekhara (c. 10th century A.C.) too, in his prologue to the *Karpūra-mañjarī* has an expression like '*saṭṭaaṃ ṇaccidavvaṃ*' (a Saṭṭaka is to be danced). Hence in course of the *abhinaya* of a play which is but a poem to be seen (*dṛśya-kāvya*), rhythm in all its possible aspects plays an important part. And its rhythmical character conveyed through *abhinaya* and dance, made it suitable for the suggestion of the deepest and the most tender emotions which tend to evoke *rasa* (Sentiment) in spectators.

Depicting narratives by meanes of dance and *abhinaya*, is still to be found in the Śaiva ritualistic dances of the Nīlapūjā found in Bengal.[12] The peoples of Indonesia (Java and Bali) which can trace the history of their connection with India to a very remote past, still depict stories from the *Mahābhārata* and Purāṇas by means of dance.

11 *abhinayo rasabhāvādi-vyañjaka-ceṣṭā-viśeṣaḥ* on Kirāta, X. 42.

12 A popular festival in honour of Śiva (Nīlakaṇṭha) in the closing week of the Bengali year,

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Rabîndranath Tagore during his visit to this country noticed such dances. Of this he writes that "in their plays and musical performances, from beginning to end,—their movements, battle-scenes, love-scenes, even their clowning,—everything is danced. One who knows their peculiar dance-language,[13] can follow the story with the help of words. The other day we witnessed a dance in the Rajah's palace which, we are told, represented the story of Śālva and Satyavatī, making it clear that not only emotion but also narration, is transmuted into dance by them.[14] In that connection Tagore very clearly explains how rhythm and gestures, the two elements of dance may convey the beauty of a narrative to spectators, "The events of human life," he says, "in their outward aspect, are all displayed as movement. So, when any event of outstanding importance has to be portrayed, it is but natural that its movement should be given a corresponding dignity by the addition of rhythmic grace. The dance here is just such giving of rhythmic prominence to the events of a story, keeping in the background, or leaving altogether, the words. The Purāṇic legends, which in poetry, have to make their appeal only through the ear, are here addressed to the eye. Of the words that are the vehicle of poetry, the rhythm is governed by the natural laws of music, but the meaning is artificial, depending on sound-symbols mutually adopted by men. Both are necessary for the poem. In the dance of these people, likewise the rhythm alone is not sufficient for this kind of dance. Their tongue is silent, but the whole body does the talking by signs as well as by movements, Nothing could be more foreign to any actual field of battle than this form they give to their dance-warfare. But if some fairy land had been governed by the rule that fighting must be done rhythmically, a false step entailing defeat, then this is the kind of battle that would have been waged there. If anyone is inclined to smile at such lack of realism, he

13 *Āṅgika abhinaya* or gesture is an essential part of this dance-language.

14 Letters from Java. *The Visvabharati Quarterly*, Vol. 6 No. 1, 1928, April, pp, 2-3.

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needs must also laugh at Shakespeare, whose heroes not only fight in metre, but even die to it."[15]

In addition to this, Tagore refers to the historical dances of Japan and writes that, "There words are also used, but all the movements and gestures are of the dance type, and they have a wonderful appeal. In dramas where the words are metrical, it is surely inconsistent to leave the movements realistic.' Then regarding Hindu dramas he says that "our very words for dramas or play, *nāṭaka*, shows that dance was its essential feature."[16]

Unless we start with the conception that *abhinaya* is something allied to dancing, and meant for suggesting ideas and emotions to spectators, we shall never be able to appreciate such merit as Hindu plays might possess. Besides this, one should consider in detail the four different branches into which *abhinaya* has been divided, viz, *āṅgika*, *vācika*, *āhārya*, *sāttvika*.[17]

(i) *Āṅgika abhinaya* is the use of artistic gestures. Its rules regulate the actors' bearing, walk and movements of features and limbs.[18] But consistently with the object which Hindu playes have, the forms of gestures and movements prescribed in manuals of *abhinaya* (such as the AD) are not quite realistic, and besides they are often made with reference to imaginary objects. For instance, the way of holding a flower by a beau, is not that in which it is ordinarily held; while a gesture may show that a bee is worrying a maiden though no actual bee is visible; and a particular movement of the body may show the ascending or descending from a place which may not actually be represented on the stage.[19]

Abhinaya means not only carrying out occasional directions of the playwright as regards the various special movements and positions which the *dramastis personae* are to assume, but also suggesting effectively to spectators the full aesthetic import of a play by suitably

15 *Ibid.* 16 *Ibid.*
17 NS. VIII. 9 ; AD. 39 8. NS. VIII. 11-15 ; AD. 40.
19. Jyotrindranāth Ṭhākur, *Prabandha-mañjarī*, p. 305.

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reproducing along with his speech or song, appropriate gestures codified in manuals of *abhinaya*. Even in carrying out the directions of the playwright the actors are to use gestures etc., as laid down in those manuals. All this will be elear from the following directions of Rāghavabhaṭṭa given in his commentary of the *Śakuntalā* (ed. Nirnayasagara), for depicting the *vṛkṣa-secana* (watering plants), *bhramara-bādhā* (an attack by a bee) and *viṣāda* (grief) etc. In these he has used the SR, a work later than the AD. (*vide* § 18). Rāghavabhaṭṭa's words are quoted below in translation.

Watering plants (*vṛkṣa-secana*)—slightly bending the body with the Avadhuta head and the Adhomukha face. After holding near the shoulder the Nalinī and the Padmakośa hands.

Attack by a bee (*bhramara-bādhā*)—with the Vidhuta head, the Kampita lips and the turned down Tripatāka hand near the mouth.

Bashfulness in love-making (*śṛṅgāralajjā*)—with the Parāvṛtta head and the Lajjita eye.

Despair (*viṣāda*)—with the Dhuta head and the Viṣaṇṇa eye.

Avoiding an attempt to raise one's chin (*mukhonnayana-parihara*) with the Parāvṛtta head and the Vinigūhita lips.

Plucking of flowers (*puṣpāvacayana*)—with the Uttāna Arāla left hand and the Haṃsāsya right hand taken side-ways.

Making toilet (*prasādhana*)—putting the Tilaka mark on the forehead with the ringfinger of the Tripatāka hand, wearing rhe garland with the Parāṅmukha and the Sandaṃśa (right and left) hands, putting on Tāṭakas (ornament of upper arms) and ear-rings with the two Bhramara hands, and painting lac-dye on the feet with the Kartarīmukha hand, and wearing a ring with Haṃsāsya and the Cyuta-sandaṃśa hands.

Obstacle in walking (*gatibhaṅga*)—with the Ūrudhṛtā Cārī.

Coming down from a high place (*avataraṇa*)—with the Gaṅgāvataraṇa.

Mounting a chariot (*rathādhirohaṇa*)—with the Ūrdhavajañu Cārī.

The code of gestures and movements prescribed for the different limbs was binding on the *naṭa*; so much so, that in the matter of

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gesticulation the term 'originality' can scarcely be applied to him, for what is required of him, is not his own interpretation of a play, but a representation of the same in accordance with the prescribed rules. The ideal Hindu playwright, as far as the language and the development of the plot are concerned, is to leave no obscurity which would require the interpretation of the *naṭa*, but in building up his characters, he (i. e., the playwright) is to touch only those characteristic moods which, properly represented, would suggest the full aesthetic value he desires to impart to them.

To the *naṭa* the play is, as it were, a lyrical poem, and the *abhinaya* manuals, an account of the notes to be used in setting the former to music. As the musician has neither the liberty nor the necessity of inventing new notes or haphazardly applying the existing ones, so the *naṭa* has no room for being original by inventing gestures etc., for that is the business of masters (*ācārya*) of the art who know the theory and practice throughly.[20] In consequence of this, the spectators were spared the necessity of putting up with fanciful interpretations which individual *naṭas* might make at their cost. In spite of this the *naṭa* had sufficient scope for free grace and fitting variations on the usual play of limbs.

(ii) *Vācika abhinaya* may roughly be called the use of proper pronunciation, modulation of voice, accent and rhythm.[21] According to some Hindu theorists it occupies the first place in a play, because all other branches of *abhinaya* viz., *āṅgika*, *āhārya* and *sāttvika*, depended more on it than it does on them.[22] But the meaning which they have for this *vācika abhinaya* is more extensive than the modern rules of proper dramatic delivery. The use of different dialects and proper forms of address to persons according to their rank or social status are also included. These rules of the Hindu theorists are

20 A. K. Coomaraswamy, *The Mirror of Gesture*, pp. 3-4.

21 NS. XVIII-XIX.

22 Ramdas Sen, *Aitihāsika rahasya* (Bengali) Part II, second Edition, Cal. 1885, p. 97.

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very elaborate and well-adapted to bring out the lyrical qualities of a play.

(iii) *Ābārya abhinaya.* The costume and the appearance of the *naṭa* help him in his work. They reveal the sex, race, sect or class, social or other position of the character represented. The part which costume and physical decorations etc., play, is called the *ābārya abhinaya.*[23]

(iv) *Sāttvika abhinaya.* This is the representation of eight psychic conditions arising from the vital principle itself. These eight conditions are: motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting.[24] But as these are sometimes to be expressed with the help of suitable gestures or movements of limbs, some modern scholars could, however, discover no distinction between the *sāttvika* and *āṅgika abhinayas.*[25] But their confusion is due to overlooking the fact that while the *āṅgika abhinaya* is mostly on external things, and represents ideas conveyed by words, and intellectual changes in a man, the *sāttvika abhinaya* is a thing expressing the *psyche*; because the eight conditions enumerated above proceed from the inmost recess of the soul and pervade the whole body. Owing to their distinctive and deep-seated nature, they (i. e. the eight conditions) from a separate branch of the *abhinaya*, But in spite of this possible distinction, it cannot be denied that the *sāttvika abhinaya* has every chance of degenerating into the *āṅgika abhinaya* when the *naṭa* lacks the genius as well as proper training in his art.

9. Importance of the Study of Abhinaya. It has been rightly observed that no play is more than potentially such till it is acted. Hence in order to understand a play properly, one must see it produced on the stage in the manner in which the author designed it to be done. If this, however, be not possible one should at least know

23 Ramdas Sen *op. cit.*, pp. 97-98, NŚ. XXIII, 2-3.
24 Ramdas Sen. *op. cit.*, p. 93, NŚ. XXIV, 1-2.
25 Cf. Keith. *op. cit.*, pp. 367-368.

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thoroughly that particular manner, otherwise there is every chance of misunderstanding it, in spite of sympathetic imagination or artistic taste. The Hindu plays, as far as our knowledge goes, cannot be said to have been properly appreciated by modern critics, merely because they were studied without adequate attention to the technique of their representation on the stage. Those who have made any generalisation on their value, depended merely on the treatises on the literary technique of those plays (such as the *Daśarūpa* or the *Sāhityadarpaṇa*), which themselves are not fully intelligible unless they are read along with treatises on *abhinaya* and other branches of the *prayoga-vijñāna* (art of production). That this latter subject has much to do with the proper appreciation of Hindu plays has been recognized by few scholars and emphasized by none. The few stage-conventions which some of them picked out as grotesque or meaningless, were a hindrance rather than a help to such an appreciation. Hence it is clear that the Hindu art of *abhinaya* requires to be investigated more carefully. And its practical details as well as the principles underlying them should be subjected to a most exhaustive scrutiny.

(i) *Abhinaya* and *Painting*. In the *Viṣṇu-dharmottara*,[26] it has been said that the canons of painting are difficult to be understood without an acquaintance with the canons of dancing. This remark is not intelligible to one who is not aware of the fact that dancing includes *abhinaya*, and was to a great extent responsible for its origin, although in later times it came to be associated more or less exclusively with the performance of *nāṭyas*. An acquaintance with *abhinaya*, in fact, gives the student of painting a more or less definite idea about the postures of men according to changes (physical, mental and spiritual) to which they are subjected by the different objects surrounding them. The value of a treatise on *abhinaya* lies in the fact that it presents to us a more or less systematic and elaborate study of the possible artistic gestures which, when reproduced on the stage by *naṭas*, may evoke *rasa* in the spectators. Anyone who has some idea about

26 Ed. Venkatesvara, Bombay, 1912. Part III, ch. 2 śl. 4.

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the technique of painting will understand how the descriptions of varying gestures by head, hands eyes, lips and feet etc., would help a student of painting to acquire skill in depicting the human form in its endless variety of poses. In fact the canons of painting such as are given in the *Viṣṇu-dharamottara* and the *Abhilaṣitāratha-cintāmaṇi*, give nothing but the anatomy of the human form considered in its motionless condition, while the canons of dancing (which includes *abhinaya*) consider the human form in its rhythmic movement for the purpose of evoking some *rasa*, and can thus vivify the knowledge of that anatomy by revealing its artistic possibilities.

(ii) *Abhinaya* and *Sculpture*. The *Viṣṇu-dharmottara*[27] is also of opinion that one who does not know the canons of painting, cannot be acquainted with the canons of making images. This will be clear to one who has understood the relation between painting and *abhinaya* given above. And a study of the AD may be expected to remove all doubt in this matter.

27 Part III ch. 2. In connection with rules for making images the Samarāṅgaṇasūtradhāra (vol. II pp. 301ff. of the GOS Edition) describes the hand gestures etc., almost in the language of the NŚ (IX. 4ff).

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(3)

ABHINAYA: ITS HISTORY.

10. THE ORIGIN OF ABHINAYA. (*a*) *Abhinaya*, though closely connected with *rūpakas* or *nāṭyas*, is not restricted to them alone in its application. An essential part of *nṛtya* (pantomimic dance) is *abhinaya*; and *gītas* (songs) are made perfect when they are accompained by proper *āṅgika* (physical) gestures to suggest their spirit. Hence it is natural that *abhinaya* apart from *nāṭya* should have its own history to which *gīta* (song), *nṛtta* (dance) and *nṛtya* contributed their part. Not only the composite nature of its growth, but also the different social phenomena which influenced the entire history of *abhinaya*, should be taken into account for its proper comprehension. For instance, rituals, folk-songs, folk-dance and folk-plays contributed to the growth and development of this art as well as of *nāṭya* (drama) itself. Different masters of the art of *abhinaya* who flourshed in course of its long history, did also do their part in this matter; but at this distant date we lack adequate materials to study accurately either the relative priority or the importance of the different forces which in some way or other might have influenced the growth of *abhinaya*, we shall consider below only a few facts which reveal the characteristics that *abhinaya* has in common with other social institutions, sacred or secular as a means of suggesting the complex nature of its growth.

(i) *Gīta and Abhinaya*. It it a well-known fact that at a certain stage of their evolution, *gīta*, (vocal music) *nṛtta* (including *nṛtya*) and *vādya* (instrumental music) came very rightly to be considered not only homogeneous but also mutually dependent. The word *saṃgīta* which includes these three arts and which has often been mistranslated as merely 'music' was an invention belonging to this stage. This inclusion is of help in understanding the connexion between *gīta* and *nṛtta* (*nṛtya*). And *abhinaya*, as will be seen later on very clearly, is connect-

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ed with *nṛtya*. Therefore, the relation between *gīta* and *abhinaya* becomes clear. In practice also, the same relation is to be seen even now; for Indian singers, even when they are not dancers, usually accompany their singing with gesticulation. "This is of two kinds, of which the first, quite distinct from what is spoken of in the present treatise, is a hand movement reflecting the musical form; the reflection of empathy (*sādhāraṇī*), is sometimes very impressive or graceful, but not less often grotesque. The second, known as *bhāv-batānā* or 'shewing of moods' is of the type here described as *abhinaya*, or 'gesture' and differs from (*abhinaya* applied to) Nāṭya only in the greater relative importance of the music and the words".[1]

(ii) *Nṛtya and Abhinaya*. The indispensable connection between *nṛtya* and *abhinaya* can be gathered from Dhanañjaya's description of the former. He says *nṛtya* is the representation of concepts conveyed by words (*padārthābhinaya*).[2] The description of Śārṅgadeva establishes the connexion more clearly. He says 'that which expresses *bhāvas* (States) by means of *āṅgika* (gesture) is *nṛtya*.'[3] But according to Catura-Kallinātha, the commentator of the SR, *āṅgika* in this place includes *vācika* as well as *sāttvika abhinaya*.[4] But there are, as will be seen later on, other factors which contributed their share to the development of *nāṭya* and *abhinaya*, although the contribution of *nṛtya* is surely the more important. This importance will be better understood when we observe the fact that *abhinaya* has almost always been discussed in the works on *saṃgīta* in the chapter devoted to *nṛtta* (*nṛtya*), and works like AD which treat only of *abhinaya*, look to this as an art concerning solely the *nartakī* (dancing girl).[5] This mode of treatment probably points to the fact that *abhinaya* first came to be studied and systematized in connexion with *nṛtya*, and hence the sign of that dependence even in works prepared much later when it came to be largely associated with *nāṭya*.

1 MG. p. 8. Words enclosed within square brackets are ours.
2 *Daśarūpa* I. 14.
3 SR. VII. 28.
4 Ṭīkā, on SR. VII. 28.
5 AD. śl. 23b-27a

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The relation of *abhinaya* to *nāṭya* (drama) may be said to have become more intimate through the relation of the latter to *nṛtya*, for the NŚ, the well-known work on *nāṭya* and the musical arts, clearly lays down that a play should be so written that dance can be added to it.[6] It is this prescribed association of *nṛtya* with Hindu plays that entitled the latter to the name *nāṭya* which means literally a thing to be danced, or performed by a *naṭa* (originally a dancer, subsequently the performer of *nāṭya*). Indeed, it has already been mentioned that an expression like *nāṭakaṃ nanṛtuḥ* (danced a drama) was used in the *Harivaṃśa*.[7]

(iii) *Ritual and Abhinaya.* (a) Vedic. The part which the Vedic ritual might have played in the origin of Hindu plays has been ably discussed by more than one scholar.[8] In spite of there being no unanimity of opinion among them all, it may be said that the ritual of the Vedic age contributed, even if it might be to a small extent, to the origin of *abhinaya*. The testimony of the NŚ, in this connection, that *nāṭya* as a whole has sprung from the four Vedas, and that specially *abhinaya* can trace its origin from the Yajurveda, may not be lightly dismissed.[9] And also the fact that the Vedic hymns, at least Sāmans, are still chanted mostly with some kind of gesture, should be remembered in this connection.

(b) *Epic Recitation and Abhinaya.* The recitation of epic poems such as the *Rāmāyaṇa*, the *Mahābhārata*, the *Bhāgavata* and other Purāṇas, which generally takes place on the occasion of religious festivals, has some kind of *abhinaya* associated with it. For Kathakas[10] just like good orators, are required to make a liberal use of gestures for impressing the audience with what they deliver. The theory

6 NŚ. XVII. 123.

7 *Harivaṃśa*, Cal. (1827 Śaka) II. 93-28, p. 314.

8 Keith. *op. cit.*, pp, 23-27.

9 NŚ, I. 17.

10 Kathakas or those who read before an audience episodes from original epics (Mbh. or R.) or the Purāṇas, and explain them with the art of a good story-teller interspersing their narration with songs, or musical recitation of original Sanskrit passages.

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of the origin of Hindu plays from epic recitation which is otherwise justified, receives on additional support from this fact too.

(c) *Tāntrik Mudrās and Abhinaya.* Tāntrik mudrās (ritual gestures of the hand) have some resemblance to the manual gestures used in *abhinaya.* This however, is not sufficient to allow us to suggest any clear connection of Tāntrik ritual with the origin of *abhinaya.*

(d) *Folk-arts and Abhinaya.* Folk-songs, folk-dance and folk-plays also contain some elements of *abhinaya* in them. Popular ballads of ancient times may also be supposed to have been sung with some sort of crude *abhinaya,* and similarly folk-dances and folk-plays also were probably accompained by this. These folk-arts can be witnessed even now-a-days in the Gambhīrā, the Gājan and the Nīlapūjā (of Bengal)[11] and the Rāmalīlā (of the Uttar Pradesh), thus affording some material al for us to arrive at their historical prototypes. The *Mahāvrata* ceremony of the Vedic times might be a trace of their early existence.[12]

11. THE DEVELOPMENT OF ABHINAYA. (a) *Before the time of Kālidāsa.* As the word *prekṣā* used in Kauṭilya's Arthaśāstra has been taken to mean a dramatic show it may be assumed that *abhinaya* was in vogue in the 4th century B. C. At the time of Patañjali (c. 140 B.C.) too, the art seems to have been largely practised.[13] In the age that followed, this art made further progress, the first testimony of which is the fragments of Aśvaghoṣa's plays. This great Buddhist poet is placed by Sten Konow in about 150 A C., but Keith is for placing him earlier.[14]

In the *Saptaśatakam* (*Saptaśatī* or *Sattasai*) of Hāla *alias* Sātavāhana *ṇāḍaa* (*nāṭaka*) and *puvvaraṃga* (*pūrvaraṅga*) are mentioned side by

11 Haridas Palit. The Gambhīrā belongs to the Malda district and the Nīlapūjā to all parts of Bengal.

12 Hillebrandt, *Ritual Litteratur* p. 147. Sten Konow, *Das indische Drama,* p. 42, Keith. *op. cit.,* 23-24.

13 Keith, *op. cit.,* p. 31.

14 *Sanskrit Drama,* p. 70.

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side.[15] The word *pūrvaranga*, being a technical word connected with the production of a *nāṭya* on the stage, shows that the art of *abhinaya* was at that time in a more advanced stage than in the age of Patañjali. As for the date of Hāla, Winternitz says that he must have reigned either in 1st or 2nd century A. C., at the earliest.[16] The *Avadānaśataka*, a Sanskrit Buddhist work describes the performance of a Buddhist *nāṭaka*. The description of the *nāṭaka* in that work, is enough to show that the age which produced the work witnessed considerable development of the art of *abhinaya*. The mention of the word '*naṭācārya*' in the sense of master-*naṭa* or the professor who trained the *naṭas* (and was consequently the director of a party of *naṭas*), gives us good reason to presume that the art of a *naṭa* had by that time become important enough in the eyes of the people to accord to its venerable teacher the title of *ācārya* which was generally to given a master of seacred works like the Vedas and the Vedāṅgas etc., This *Avadānaśataka* is a work considered to have been written between 200 A. C. and 253 A.C.[17]

More copious reference to *abhinaya* is to be found in the *Harivaṃśa*.[18] The word *abhinaya* with its derivatives has been used in it nearly a dozen times. This fact together with mention of technical words like *nāndī*, *nepathya*, and *vidūṣaka* gives us ample ground for presuming that the work was written at a time when the art of *abhinaya* reached a high degree of development. The lower limit of the date of the *Harivaṃśa* varies between 200 A. C. and 400 A. C.[19] There should, however, be no objection to placing the work in the second century, for the Bhāsa-plays including words like *cārī*, *gati* used in connexion with *abhinaya* have been assigned to 300 A. C.

15 Kāvyamālā ed. p. 110; Weber's ed. p. 127.

16 Winternitz. *Geschichte der indischen Litteratur*, Vol. 3, p. 103; also Weber's ed. of the *Saptaśatakam*, p. xvii.

17 Lévi, *op. cit.*, p. 320 *Avadānaśataka* (ed. Speyer) Vol. 2, pp. 29-30.

18 II. 92-93.

19 Hopkins, *The Great Epic of India*, pp. 387, 398. Winternitz., *op. cit.*, Vol. 1, p. 401 (Transl. p. 464).

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(b) *In the age of Kālidāsa.* The improvement made by Kālidāsa in the exstant drama of his time consisted in assigning a more or less prominent place to song and dance. In this respect he probably made a departure from the style of his predecessors. It seems that in the beginning Kālidāsa with this innovation was rather afraid of the admirers of old masters like Bhāsa, Saumilla and others; hence, in spite of the firm self-reliance which always characterizes a great genius, he uses song and dance very cautiously in the *Mālvikāgnimitra*. The success of this which must have raised him in the estimation of his contemporaries, convinced him of the fitness of his method, which he applied more freely in the *Vikramorvaśī* the proper production of which would enable one to see the best specimen of the art of *abhinaya*.

The value of Kālidāsa's innovation from the standpoint of the art of *abhinaya* is immense. Hindu plays—poems in their conception and lyrical in their character—became after him unique spectacles in which the lyrical element was given the fullest prominance by the more important scope given to song and dance.

(c) *After Kālidāsa.* The art of *abhinaya* does not seem to have made much much advance after Kālidāsa. For the plays of post-Kālidāsian age are composed more or less after the manner of that great genius. But it is sure that from time to time gestures were studied afresh, new gestures were added to their number, and sometimes the old ones also were slightly modified. All these we shall see below under the literature on *abhinaya*.

12. THE LITERATURE ON ABHINAYA. The treatise on *abhinaya* which can be called the earliest is, the Naṭasūtras of Śilālin and Kṛśāśva mentioned by Pāṇini (c. 600 B.C.). We do not exactly know what these contained, but if any conjecture on the subject is allowable, we may presume in the light of a study of the later works on *nṛtya* and *abhinaya* that Śilālin's and Kṛśāśva's work contained among other things a description—probably classified—of gestures and postures etc., and where and how the *naṭa* was to use them.

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The NŚ which among other things treats of *abhinaya*, is thus the earliest available work dealing with the subject. It has sometimes been assumed that the NŚ in its earliest from was a *sūtra*-text—meaning by the term a work consisting of highly compressed prose formulae such as the *Aṣṭādhyāyī* of Pāṇini. If such actually existed it might have been earlier than the BhA which, as its abridgement shows, was in all probability a versified work. But we are afraid that the above assumption is based on a very weak foundation. Though the NŚ has often been referred to as the Nāṭyasūtra and its author the Bharatamuni of dubious existence, has been called the *sūtrakāra*, it is highly doubtful if anything except the present NŚ written in metres or its prototype of a like nature, ever existed. A careful examination of the word *sūtra* will support this view. It is on the basis of this word and of the word *kārikā* occurring in the text of the NŚ (VI, 11. 31) that one makes the above assumption. As the meaning of the word *kārikā* is quite plain, we are to discuss only the meaning of the *sūtra*. It is generally believed, and perhaps very firmly, that this word means a work containing highly compressed prose formulae on any subject such as the *Aṣṭādhyāyī* or the *Brahmasūtra*. An authority like Abhinavagupta deals a cruel blow to such a belief. In his comments on NŚ. VI. 11. 31, he is not for distinguishing between *kārikā* and the *sūtra*. In the *maṅgalācaraṇa* of the Abhinava-bhāratī, he has called the very NŚ the *Bharata-sūtra*. Together with this fact, one should remember that the *Ṛk-prātiśākhya* written entirely in verse, has been called the *Pārṣada-sūtra*. This also is noteworthy that the Southern Buddhists called their scriptures (written in prolix prose) *suttas* (=*sūtras*) and the Northern Buddhists too call some of their metrical treatises sūtras (e.g., the *Madhyānta-vibhāgasūtra* of Maitreya-nātha). The *sūtra* (thread) which runs through flowers in a garland seems to have led to a metaphorical use of the word. Hence *sūtra* means merely central principles or essential rules. On taking this view of the meaning of the word *sūtra* we may consider the NŚ (in metre) to be the earliest available work on *abhinaya*.

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Then come the *Agnipurāṇa* and the *Viṣṇudharmottara*, which make room for a treatment of *abhinaya* in their body. The date of the *Viṣṇudharmottara* has not been critically discussed by any authority, but it may be that this work belongs to a period not later than 500 A. C.[20] And the *Agnipurāṇa* has been placed in the latter half of the 8th century.[21]

20 *Indian Antiquary*, XIX, p. 408. Jolly, *Hindu Law and Customs*, p. 65.
21 S. K. De, *op. cit*, p. 103.

(4)
ABHINAYADARPAṆA

13. SCOPE OF THE WORK. The AD treats in details the *āṅgika abhinaya* which inculdes gestures, postures and movements dependent on feet. The exclusive attention paid to the *āṅgika abhinaya* is due to its importance with reference to the training of the *nāṭya* and *nṛtya*.[1] The same importance may be said to have been recognized by Amarasiṃha the famous lexicographer, for he mentions in his *Koṣa* only *āṅgika abhinaya* and the *sāttvika*, primarily dependent on the former.[2]

(a) *Gestures*. To understand the proper value of gestures which furnish the basis of the *āṅgika abhinaya* one should observe their application in other department of social activities. Gestures are first

1 Cambodian dancers who owe their art to ancient India still learn this with great pain. See, Gestures in the Cambodian Ballet by J. Cuisinier in *Indian Art & Letters*, 2nd issue for 1927.
2 See the *Amarakoṣa* under '*Abhinaya*'.

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met with in the languages of primitive people. It is sure that they played an important role in the evolution of human speech. A gesture is used by mutes and even by others when they meet persons speaking a language unintelligible to them. And often it so happens that some ideas cannot be adequately expressed or explained without some gesticulation accompanying words spoken. This clearly shows the power of suggestion that is inherent in gesturse. It is no wonder, therefore, that they were combined with dance—the first-born among arts of mankind—and have been endowed with rhythm to call forth *rasa* in persons witnessing dance. But they have other uses besides this. The ritualistic use of gestures known as *mudrās* is an instance of it. Sādhakas (devotees) of the Tāntrik school use them. According to some they are meant to emphasize and intensify their thought, and thus giving them the bliss (*mud*) of meditation. But gestures used in *abhinaya* and *nṛtya* differ from *mudrā*. And *nṛtya* and *abhinaya* also have different principles of utilizing them. For in *nṛtya* gestures are used by themselves, whereas in *nāṭya* they are used in accompaniment of words, to suggest their meaning.

But whatever might be the differencc of principle regarding the application of gestures in *nṛtya*, *abhinaya* and *mudrā* they agree in one respect: in all those cases they tend often to be artistic and symbolical, rather than natural and simple. After the introductory matters (1-48), the AD treats the following kinds of gesture:—

i. Nine gestures of the head (49-65).
ii. Eight gestures of eyes (66-79).
iii. Four gestures of the neck (79-87)
iv. Twenty-eight gestures by one hand (87-165) and four additional gestures (166-172)
v. Twenty-three gestures by both the hands (172-203)
vi. Gestures for representing gods (204-215)
vii. Gestures for representing the ten Avatāras of Viṣṇu (216-225)
viii. Gestures for respresenting different castes etc. (226-231)
ix. Gestures for representing various relations (231-244)

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x. Gestures of hand for dance in general, and the method of moving hands in dance (244-249).

xi. Gestures for representing nine planetary deities (250-258)

(b). *Postures and Gait.* After treating gestures, the AD treats of postures and various movements of the body depending principally on feet (259ff.). It is a plain fact that the carriage of the body and its various movements often characterize a person. On assuming this, the theorists of the art of *abhinaya* have codified postures, and movements of the body depending on feet.

i. Maṇḍalas and Sthānakas or sixteen modes of standing and resting (260-282).

ii. Utplavanas of five kinds or leaping movements (282-289)

iii. Bhramarīs of seven kinds or flight movements (298-332)

iv. Cāris, and Gatis or eighteen kinds of gait (298-332)

One peculiarity is noticed in the treatment of the above items. Unlike that of gestures definitions of various postures (except in the case of Sthānakas) and feet-movements are not accompanied by their *viniyoga* (application). An explanation of this fact is available at the end of AD in the following terms:—

"Maṇḍalas, Utplavanas, Bhramarīs, Cāris and Gatis according to their relation to one another, are endless in number and variety. Their uses in dance and drama are to be learnt from the śāstra, tradition of the school and through the favour of good people, and not otherwise (322-324.)" This probably shows that at a very time when no work was compiled, the uses already recorded in case of the above mevements, depended solely on the principles known to teachers. Probably for this reason we do not get them in writing in the AD which follows a very early tradition.

14. THE ABHINAYADARPANA AND THE NATYSASTRA. *Bharata-Śāstra* (not the *Bharata-Nāṭyaśātra*) has been many times referred to as an authority in the AD, and the extant NŚ in its chapters VIII-XI, treats of the *āṅgika abhinaya* (gesture), Hence a comparison of the two works becomes necessary.

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(a) *Head-gesture.* According to the NŚ. (Ch. VIII) there are thirteen gestures of head while Nandikeśvara has only nine. Among them five gestures have common names in both the works; besides this, the names of two gestures agree partially.

A comparison of the names, definitions and *vinīyoga* (application) of the head gestures in the two works shows that the gestures named Adhomukha, Ālolita, (=Lolita), Dhuta, Kampita, Parāvṛtta and Parivāhita are defined in each work in a similar manner. As regards their applications also the two works have a considerable agreement; besides this, the definition of the gesture Udvāhita in the AD, agrees substantially with the Utkṣipta of the NŚ.

(b) *Eye-gestures.* According to the NŚ. (Ch. VIII. 101 ff.), there are three classes of eye-gestures, such as, (i) eyes for expressing eight *rasas*, (ii) eyes for expressing *sthāyi-bhāvas*, and (iii) eyes for expressing *sañcāri-bhāvas*. Each of the classes (i) and (ii) in their turn has eight varieties, while the class (iii) has twenty varieties. But the AD (66ff.) is not so eleborate in its classification or division of these gestures. It enumerates only eight kinds of them. The classificstion in the two works has not any common name.

(c) *Neck-gestures.* The NŚ (Ch. VIII. 164ff), enumerates nine kinds of these gestures while the AD (79ff) gives four kinds of them. The two enumerations possess no common names.

(d) *Hand-gestures.* Though the NŚ and AD agree in classifying the hand-gestures into three classes, and though these three classes possess many common names, they differ as regards the number in each class as well as well as in their definition and application. Let us consider them separately.

(1) *Single-hand gestures*: According to the NŚ (Ch. IX), there are twenty-four gestures in this class, while in the AD, their number is twenty-eight. In both the works twenty-two gestures have common names Their description and application too in the two works have considerable agreement,

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The comparison of the two works on this point yields these facts:

i. The definition of the following thirteen gestures is similar in both the works:

Patāka, Tripatāka, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara Padmakośa, Sarpaśiras, Mṛgaśīrṣa, Catura, Bhramara, Mukula.

ii. The following gestures have some points of agreement as regards their application. The number of those points varies in each case, and it has been noted against the name of each gesture mentioned below.

Patāka (2), Tripatāka (2), Ardhacandra (1), Muṣṭi (1), Kaṭakāmukha (4) Padmakośa (3) Sarpaśiras (5) Mukula (2),

iii. Except in the cases mentioned in (ii) above the *viniyoga* (application) of the gesturas vary in the two works.

iv. The definitions of the following gestures vary in both the works: Kartarīmukha, Kaṭakāmukha, Kapittha, Sūcī, Kāṅgula, Alapadma (Alapallava), Haṃsapakṣa, Sandaṃśa, Tāmracūḍa.

v. The following gestures of the NŚ, are subdivided according to their *viniyogas* (uses) and special instructions have been given as to how a gesture is to be used in different groups of things: Patāka, Tripatāka, Arāla, Sūcīmukha, Catura, Sandaṃśa.

(2) *Combined-hand gestures.* The NŚ (Ch. IX) names thirteen gestures of this class, while the AD gives twenty-three.

As a result of the comparison of the combined-hand gestures named similarly in the two works, we have the following facts:

i. The following gestures in both the works have substantially the same definitions, and their applications also agree mutually to a great extent: Añjali, Kapota, Karkaṭa and Puṣpapuṭa.

ii. The gesture named Puṣpapuṭa is almost similarly defined in both the works,

iii. The remaining three gestures are differently defined and applied in the two works.

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(3). *Nṛtta-hastas.* According to the NŚ. (Ch. IX. 173ff.) they are twenty-seven in number and different from the single-hand and combined-hand gestures. But their number in the AD is thirteen, and they are not anything different from the single or combined-hand gestures; for, six of them (Patāka, Tripatāka, Śikhara, Kapittha, Alapadma and Haṃsāsya) are the same as the single-hand gestures of the same name, and the remaining seven (Añjali, Svastika, Ḍolā, Kaṭakā-vardhana, Śakaṭa, Pāśa and Kīlaka) are the same as the combined-hand gestures of the same name. Thus, whatever might be the number of gestures in each group, the total number of hand-gestures are sixty-four according to the NŚ, and fifty-one according to the AD.

(e) *Cārī.* According to the NŚ, Cārīs[3] are thirty-two in number and are divided into two classes; (i) earthly (*bhauma*) and (ii) heavenly (*ākāśagāmī*). But the AD, has only eight Cārīs and they constitute only one class by themselves. The two works have no name common in their Cārīs.

(f) *Maṇḍala.* According to the NŚ, Maṇḍalas[4] are twenty in number and are divided into two classes: (i) earthly (*bhauma*) and (ii) heavenly (*ākāśika*), but the AD gives only ten of them and does not classify them at all. The two works have no common names in their maṇḍalas.

15. The Abhinayadarpana and the Bharatarnava: Both these works are ascribed to Nandikeśvara, and the authors of the two works may be indentical. The tradition recorded in the opening verses of the text used for the MG says that the AD (*vide* notes on śl. 1), is an abridgement of the BhA. But nothing like this is to be found in any of the five manuscripts collated for the present edition. Hence in the beginning we disbelieved it. However, being informed that a manuscript named the BhA, exists in the library of Bhandarkar Oriental Institure, Poona, we procured a loan of it for placing our conclusion on a surer basis. This led to a through

3 See NŚ. XI. 1ff.

4 See NŚ. XI. 4.

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examination of the same work, which treats of *abhinaya* as well as *nṛtya*. And the following are the results:

The Poona MS of the so-called BhA, which we have called P appears, to be a different work or at best a recasting of the old work of the same name. In the body of the work the following passage occurs: *ālāpacārīm vakṣye'ham......Bharatārṇavam-āmanthya......*

This adds to one's doubt as to the so-called BhA., being the original work of Nandikeśvara, and shows that it is a compliation which depended on his work as well as that of the so-called Bharata i.e. his Śāstra.

At the end of the chapter referred on misellaneous hands it writes *bharatārtha-candrikāyāṃ bhūdhara-rāja-duhitṛracitāyāṃ*, and the colophon, which follows this, is (f. 42) *iti śrī-Nandikeśvara-viracita-Pārvatī-prayukta-bharatārtha-candrikā-nānārtha-prakaraṇaṃ samaptam-āsīt.*

Read together with the superscription (*nandibharatokta-saṃkīrṇā-dhyāyaḥ*) at the head of this section, the above eolophon offers a puzzle and again adds to our doubt as to the so-called BhA, being identical with Nandikeśvara's work of the same name. It may be altogether a different work of the name of the *Bharatārtha-candrikā* depending on Nandikeśvara as well as the so-called Bharata for its material.

This MS however, gives the name of the work as the BhA. The discoverer of the MS, it is sure, depended on this only, for labelling the work as the BhA. These various ways of describing the work probably shows it to be something other than the original work of Nandikeśvara.

In its treatment of hand-gestures of the first two kinds (*asaṃyuta* and *saṃyutahastas*), P resembles to a great extent the AD. The number of *asaṃyuta-hastas* (single-hand gestures) is twenty-eight in the AD, whereas their number is twenty-seven in the P. Of these, twenty-six gestures have similar definition and description in both the works. The number of *saṃyuta-hastas* (combined-hand gestures) in the AD, is twenty-three while in the P their number is sixteen. Of these, seven have common names in the two works, and the definition and application of six only have a substantial agreement in the both,

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But the treatment of *nṛtta-hastas* in the P, is different from that of the AD, Unlike the AD, the P describes a new set of hand-gestures called *nṛtta-hastas*. In this regard, the latter work bears resemblance to the extant NŚ. The number of *nṛtta-hastas* are sixteen in the P, whereas their numder is no less than twenty-seven in the NŚ. Of these, twelve common name are found in both the works, but their definitions and applications differ.[5]

16. The Abhinayadarpana and the Samgitaratnakara. The SR being evidently a work posterior in date to the AD, it is not necessary to compare the two. It goes without saying that SR which was compiled from various sources such as the NŚ and AD, has treated gestures etc., more elaborately (*vide* SR. 1, 4-12, 14-16, 21-23, 40-43, 75, 55-56, 72, 111, 145, 187, 189-190. Ch. VII). But it should be mentioned that the author of the SR, has from time to time retained the very language of the source-books.

Besides the above, the SR, in other cases too bear clear evidence of an influence of the AD.

17. The Style and Method of Treatment of the AD. The present work is written in a simple style. It is even simpler than the chapters which the NŚ, devoted to *nṛtta* and *abhinaya*. There are some grammatical anomalies[6] and stock phrases like *kīrtitaḥ purvasūribhiḥ, ucyate nāṭyakovidaiḥ, proktaḥ nṛtya-karmaviśāradaiḥ* are very often used for filling up the verse i.e, for *pādapūraṇa*.

Nandikeśvara's method of treatment in the AD, is analytical. He considers the gestures of different limbs separately, though in actual *abhinaya*, some of the limbs cannot have independent movement[7]. And moreover the gesture of one single limb is never used, except

5 See the treatment of the *nṛtta-hastas* in the NŚ. (Ch. IX 173ff.)

6 See notes on ślokas 31 and 34.

7 See śls, 89-93 of the AD.

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for a short time, to the exclusion of the rest. In the NŚ, the synthetic method has been combined with the analytical one. For, in it we find not only the enumeration of the gestures of different limbs, but also their combination in the form of *karaṇas* and *aṅgahāras*[8].

18. THE AUTHOR OF THE WORK. It is not easy to say anything with certainty about the life and times of Nandikeśvara, the reputed author of the AD. This name has been found not only in connexion with *abhinaya*, but also in relation to works on various other subjects, such as, Tāla, Rasa, Yoga, Tantra, Kāma-śāstra, Pūrva-Mīmāṃsā and Liṅgāyet Śaivism. The three works named *Tāla-lakṣaṇa*[9], *Tālādi-lakṣaṇa* and *Tālābhinaya-lakṣaṇa* have been ascribed to N. Rājaśekhara in his *Kāvya-mīmāṃsā* cities one N. as a writer on *rasa*. There is a work named *Yoga-tārāvalī*[10] from the hands of one N. The *Nandikeśvara-tilaka*[11] has N. frankly as its eponymous author. The *Pañcaśāyaka* mentions this name as a writer on the Kāmaśāstra, and Vātsyāyana, too, in his *sūtra* refers to one Nāndī whom Aufrecht is inclined to identify with N. The *Prabhākara-vijaya*[12] a Pūrva-Mīmāṃsā work has also one N. as its author. Besides this, the author of the *Liṅgadhāraṇa-candrika*[13] a work on Liṅgāyet Śaivism is N. Surely we cannot see a single person in all these Nandikeśvaras. But it is probable that N, in connexion with *tāla*, and *abhinaya* was the same person, and he might have been different from the writers on Yoga, Tantra and Pūrva-Mīmāṃsā.

The testimony of Śārṅgadeva, the author of the SR which quotes passages from the AD, seems to corroborate the first part of the above view; for, according to him, N was an authority on *saṃgīta*, that is,

8 See NŚ. IV, 30-33. 59.

9 Burnell's *'A Classified Index to the Skt. Mss. in the Palace Library,* Tanjore, p. 45; S. K. De *op. cit.*, p. 35.

10 *Triennial Catalogue of Manuscripts* collected for the Govt. Oriental Mss. Library, Madras (TCM.) vol. IV, and (nos. 3308 b and V 4403 c).

11 TCM. vol. III Pt. I pp. (no. 2595)

12 TCM. vol. IV. Pt. I. pp. 4909.

13 TCM. vol. IV. Pt. I. (no. 3433).

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he made some contribution to the art which includes *tāla* and *abhinaya*. It is difficult to say whether N the writer on *ars amatoria* was identical with the writer on *saṃgīta* of the same name. But as the Chapter XXV of the NŚ dealing with courtezans can be considered an integral part of the original work, one can say that the identity of the two authors is not at all improbable. However, any decision on the point being very uncertain we shall consider here N merely as a writer on *saṃgīta*, and as such he was a mortal human being and not a god of the same name with whom popular imagination in course of time tended to identify him. He was possibly a follower of Śiva.

An account of the *Liṅgapurāṇa* shows that Nandikeśvara the attendant of Śiva[14] was originally a mortal—the son of a blind woman named Śilāda who prayed to gods for an immortal son and was given by Śiva a son named Nandī. This Nandī came afterward to be known as Nandikeśvara and was immortalized by Śiva as the chief of his gaṇas.

Mm. Ramakrishna Kavi identifies Nandin or Nandikeśvara with Taṇḍu. According to him N was the author of *Nandīśvarasaṃhitā*, the whole of which work is extinct now except a chapter on histrionics[15], and this chapter on histrionics is probably the AD. In the absence of sufficient proof in support of this statement, we may consider this as a more plausible suggestion based on similarity of names.

19. The Place of Nandikesvara. The god named Nandikeśvara being pupular in some parts of southern India, our author of the same name seems to have been an inhabitant of that part of the country.

20. The Time of Nandikesvara. If the suggestion of Mm. Ramakrishna Kavi who identifies N with the author of

14 Gopinath Rao, *Elements of Hindu Iconography*, Vol. II. part II pp. 455-459.

15 *The Quarterly Journal of the Andhra Hist. Research Society* Vol. III. pp. 25-26. *Nandīsvara-saṃhitā* like the *Manu-saṃhitā* may have been the work of an author other than Nandikeśvara.

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Nandīśvara-saṃhitā, can be accepted, a guess may be made about the date of our author. For, N is quoted by Mataṅga, a writer on *saṃgīta*, and may probably be anterior to the latter by nearly a century. The date of Mataṅga can be roughly fixed, for, he is mentioned in the Tamil work named *Silappadikaraṇa* which has been assigned the 5th century A.G. Hence, Mataṅga who was more or less a century earlier than the writer of the Tamil work, ban be placed in the 4th century. This gives the date of N who was perhaps a century earlier than Mataṅga, as the third century A.C.

21. THE ANTIQUITY OF THE WORK. The AD is said to be an abridgement of the BhA, of the exact nature of which we practically know nothing. And besides his there is the *Nandīśvara-saṃhitā* which probably claims the AD, as one of its chapter. Hence, the work in the present state of our knowledge cannot be placed as early as the 300 A.C. the probable time for N.

Lack of sufficient materials has made the determination of the date of the AD a very difficult problem. We shall, however, attempt to give below our reasons for a tentative date on the basis of available materials.

The lower limit to the date is to be had from the SR, a work written about 1247 A.C.[16]

There are passages common to the AD and the SR. The fact that the SR mentioned the name of N as one of the authorities on *saṃgīta* gives one occasion to presume that Śārṅgadeva the author of the SR, knew works like the AD, *Tālābhinaya-lakṣaṇa*, *Tālalakṣaṇa* and *Bharatārṇava* ascribed to N, and quoted from some of them. Hence, in the present case, SR appears to be the borrower from the AD. The opposite possibility seems to be non-existent on the following grounds:

It has been shown above that the treatment of gestures in the NŚ is partially different from the AD and more elaborate. And the treatment of these in the SR, is more or less in conformity with that

16 Preface (p. 3) of the Anandasrama ed. of the SR.

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of the NŚ, though the former has made its classification more elaborate. Thus in their treatment of gestures of AD and SR may be said to have slight agreement. But SR in its treatment of Cārīs, Sthānas (or Sthānakas) and Maṇḍalas is quite different from the AD which is less elaborate, or in other words, less developed. In view of these facts it does not appear probable that a work partially compiled from a later treatise like the SR, will be passed off in the name of an ancient master like N whom the author of the SR (Ch. I. 17), had to recognize as one of the authorities.

To ascertain the upper limit to the date of the AD, is however a comparatively difficult task. The only light which we may have in this from the NŚ which also treats of gestures is its chapters VIII-XII. As we have noticed before, the treatment of the gestures of head and hand in the NŚ, bears some resemblance to that of the AD. Now, what may be the reason of such a resemblance? An attempt to answer this question suggests the three following alternatives:

1. the AD is indebted to the NŚ, or
2. the NŚ is indebted to the AD, or
3. these two works are indebted to a common source.

For convenience' sake, let us discuss the first two of the alternatives together. It appears, on the following grounds, that the AD has not borrowed things from the NŚ.

(*a*) The classification of the gestures of head and hand in the NŚ is more developed than that of the AD.

(*b*) Instances in which these gestures can be used are also more numerous in the NŚ.

One, however, cannot be sure on this point. Thoug h the general tendency of such things are towards development, it will be nothing extraordinary if one assumes that the AD might be the abridgment of an over-elaborated treatise. Indeed there is a story that the AD is an abridgment of the BhA the exact nature of which we do not know. So there may be a chance that the AD might be the borrower in this

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case. But the BhA has been ascribed to N himself, and besides this, there exists some dissimilarity in the two works as regards the application of the gestures which have substantially identical definitions. Besides this, the two works at times follow separate traditions of their own. (*vide* notes on sl. 15 and 35) Thase two facts taken together make one highly sceptic about the existence of such a possibility. This brings us to the second alternative, *viz.* the possibility of the NŚ being the borrower. The comparative elaboration of the classification of head and hand gestures probably points to such a direction. The difference in the application of the common gestures may again be cited here to the detriment of this theory. But one may explain away this difficulty by suggesting that the NŚ being a later work improved upon the things borrowed. This improvement can be noticed not only in increase of the number and variety of gestures, but also in the modification of application of certain gestures which such increase entailed. Instances of such improvement made on things, borrowed from earlier works, are not rare in the later Sanskrit literature. For example, the SR which is unquestionably a work later than the NŚ, has closely followed the NŚ, in its section on gestures, but at the same time it has added to the number of gestures given in the latter work, and has modified the uses of some of them. A study of the development of the number and variety of *alaṃkāras* will also reveal the same fact. The four *alaṃkāras* of the NŚ, increased in some of the latter-day treatises on Sanskrit poetics to almost four dozen. The increase of the number of *nāyakas* which was four according to the NŚ to sixteen in the *Daśarūpa*, is also another fact of the same nature.

The above explanation gives us room for presumption that the source of the AD might be earlier than the extant NŚ, at least its chapters VIII and IX. And it cannot be said that there is no chance of this NŚ being a borrower from the work of N. Indeed we have something like an evidence of this borrowing of the NŚ, (from Nandin's work) in the shape of the colophon at the end of the Kāvyamālā edition of the NŚ, which reads as *samāptaścāyaṃ* (?) *nandibha-*

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ratasaṃgītapustakaṃ. This colophon which has puzzled more than one scholar[17] may be said to record the tradition about the growth of the extant redaction of the NŚ which possibly incorporated and amplified Nandikeśvara's original work as well as some earlier *Nāṭyaśāstra*. But as in the present state of our knowledge we do not know anything about either the original work of N or the supposed earlier NS, the probability of AD and the NŚ borrowing from a common source comes to the foreground.

Such being the case we cannot give any precise idea about the upper limit to the date of the AD. But in spite of this, the work does not seem to be quite recent. The treatment of the ten Avatāras of Viṣṇu made in the AD, probably points to this direction. In its enumeration of the Avatāras this work omits Buddha and gives Kṛṣṇa's name in his stead. This ommission may be explained as an anti-Buddhistic bias of the author. But considering the fact that the Hindus raised Buddha to an Avatāra (incarnation) and respectfully mentioned him in works belonging to later ages, the theory of an anti-Buddhistic bias becomes weak. That the AD puts the name of Kṛṣṇa in the place of Buddha in its enumeration of the ten Avatāras allows one to presume that the work might have been written in an age when Buddha was still outside the Hindu pantheon. The *Matsya-purāṇa* (47.247) and the *Bhāgavata-purāṇa* (1.3.24),[18] mention for the first time Buddha as one of the ten Avatāras of Viṣṇu. The lower limit to the date of the *Matsyapurāṇa* is the sixth century, and the *Bhāgavatapurāṇa* is probably of a later date. Thus one may be tempted to fix the upper limit to the date of the AD as the fifth century of the Christian era. But as we do not have any

17 Some have taken this colophon together with chapters (of the NŚ) on *gīta* and *vādya* only and not with the entire work. Probably due to a wrong impression that *saṃgīta* means only 'music' they did not venture to connect the colophon with the whole of the NŚ.—a work on *saṃgīta* which is mades up of the three things: *gīta, vādya* and *nṛtta*.

18 Hemchandra Raychaudhury, *Materials for the Study of the Early History of the Vaishnava Sect*, Calcutta, 1920, page, 105.

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definite knowledge about the evolution of the Avatāra theory through different ages, it would not be worth while to make any such statement.

Now, to sum up our investigation about the date of the AD, we may say that the work surely existed at the beginning of the thirteenth century, and it may have existed even a few centuries earlier. But its existence (in the present form) before fifth century is doubtful, though the kernel of the work may go back to a more remote period still.

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NANDIKEŚVARA'S

ABHINAYADARPAṆA

1. *Saluation.* We bow to the *sāttvika* Śiva whose *āṅgika* is the world, *vācika* is the entire language, and whose *āhārya* is the moon and the stars etc.

2-7. *Origin of Nāṭya.* In the beginning Brahman gave the Nāṭya-veda to Bharata. Bharata together with groups of Gandharavas

1 This śloka of the AD has been taken by the author of the SR without any acknowledgement (VII. 1). This work however recognizes Nandikeśvara as an authority on *saṃgīta* which includes *nṛtya* and *abhinaya* (śl. 17, 21). Besides the first śloka, SR takes from the AD others as well. These have been pointed out in the Introduction § 16.

For meanings of *sāttvika, āṅgika, vācika,* and *āhārya* see 11-14.

In this śloka Śiva has been compared with an actor whose means of expression is gesture and posture as well as voice and costume. One aspect of Hinduism sees in him the Supreme Divinity who reveals himself through the world, the human speech and the starry firmament. The conception of Śiva as a cosmic dancer and actor (Naṭa-rāja) is often to be met with in *Hindu* literature (cf. MG. p. 13). Two very beautiful examples of the same occur in *Mudrārākṣasa*, I. 2. and the Abhinava-bhāratī on NŚ. (GOS) IV. 260.

In the MG, *maṅgala-śloka* has been followed by a dialogue between Indra and Nandikeśvara (*Indra-Nandikeśvara-saṃvāda*) which does not occur in any ms. of the AD used for this edition. The substance of this dialogue is as follows: Once Indra met Nandikeśvara and said that he intended to gain victory over Naṭaśekhara a Daitya dancer, and needed for this purpose authentic knowledge of the art of dancing. Then Indra was advised to listen to the *Bharatārṇava* composed by Nandikeśvara, in four thousand verses. This formidable extent of the work frightened Indra who begged Nandikeśvara to relate to him the entire law of dancing in a more concise from. The latter took pity on his exalted student and revealed to him the AD which was an abridgment of the *Bharatārṇava*. The story is evidently a later creation. (For any possible relation of the AD with the BhA. see Introduction § 15).

2-7 The MG omits this passage. The mythical account given here about

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and Apsarasas performed *nāṭya*, *nṛtta* and *nṛtya* before Śiva. Then Śiva having remembered his own majestic performance (dance), caused Bharata to be instructed in that [art] by his attendants (*gaṇas*). And before this, on account of his love [to Bharata] he gave to the latter, instructions in *lāsya* through Pārvatī. Knowing about *tāṇḍava* from Taṇḍu, sages spoke of it to mortals. Pārvatī on the other hand instructed Uṣā, the daughter of Bāṇa in *lāsya*. The latter taught [the art] to milk-maids of Dvārakā, and they taught this to women of Saurāṣṭra who in their turn taught this to women of other countries. In this nanner this [art] was traditionally handed down, and has come to stay in the world.

7-11. *Eulogy of Nāṭya*. Brahman collected themes of recitation, *abhinaya*, vocal music and *rasas* from the Ṛk, Yaju, Sāma and Atharva Vedas respectively, and made rules for this art (*śāstra*) which grants dutiful life (*dharma*), wealth (*artha*) and enjoyment (*kāma*) as well as liberation (*mokṣa*), and which promotes fame, self-confidence, fortune and cleverness, and which gives rise to peace, patience, liberality and pleasure, and does away with misery, affliction, sorrow and despondency. This [art] is valued even more than the bliss which persons meditating on Brahman (the Supreme Soul) experience. Otherwise how could it captivate the heart of sages like Nārada?

11-12. *Variety of Dances (Naṭana)*. Dance which has this fourfold aspect [of *abhinaya*] is of three kinds: *nāṭya*, *nṛtta* and *nṛtya*, according to sages like Bharata and others.

12-14. *Occasions for Dance*. *Nāṭya* and *nṛtta* should be witnessed particularly at the time of a festival. Those who wish for

the origin and development of *nāṭya*, *nṛtta* and *nṛtya* agrees substantially with that given in the NŚ. IV. 5, 17.

7-11 cf. NŚ. I. 17, 105, 107.

11-12 The MG omits 11b. The four items in 11b, refer to *pāṭhya*, *abhinaya*, *gīta* and *rasa* mentioned in 8.

12-14 Compare the NŚ. IV. 262-263.

The songs of Ālhā along with dance and *abhinaya* are still found to be performed in U.P. at the birth of children (I owe this information to Prof. Kshiti

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good luck should cause *nṛtya* to be performed on occasions like the coronation celebrations of kings, a festival, a procession with an image of a god, a marriage ceremony, reception of a friend, entry into a [new] town or house, and birth of a son; for it (*nṛtya*) is auspicious.

15. *Nāṭya*: *Nāṭya* or *Nāṭaka* which has some traditional story for its theme is an adorable [art].

Nṛtta: That [dance] which does not express States (*bhāva*) by means of *abhinaya*, is called *nṛtta*.

16. *Nṛtya*: That (dance) which suggests Sentiments (*rasa*) and States (*bhāva*), is called *nṛtya*. This dance is always fit to find a place in the court of great kings.

17. *Characteristics of a President* (*sabhāpati*). The President of the audience should be wealthy, intelligent, discriminating, an expert

Mohan Sen of the Visvabharati). Only two generations ago Hindu women in some parts of Bengal celebrated births and marriages by songs and dance which, however, could be witnessed by all. This dance by ladies has now gone out of fashion, though girls may still be found who dance during their *vratas*, but recently attempts are being made to revive these old dances and introduce new ones. In many parts of Western India, dance is still greatly in vogue—the beautiful Garbā dance of Gujarati women is a living art, and is well-known. Dance as a domestic as well as religious institution still lingers over a great part of India.

15 *Pūjyam* means 'adorable' i.e. 'worthy of admiration'. The distinction made by the AD between *nṛtta* and *nṛtya* is not observed by the NŚ. This probably shows that the two works follow two divergent traditions. From the MG we learn that *nṛtta* 'is that form of dance which is void of Sentiment (*rasa*) and State (*bhāva*) (p. 4).'

16 In the MG this is followed by a division into *lāsya* and *tāṇḍava*, of which "*Lāsya* dancing is very sweet, and *Tāṇḍava* dancing is violent,"

17 Evidently the original of the MG reads this differently, and the reading there seems to be corrupt (p. 15). The *sabhāpati* means here the President of the assembly of spectators. His functions are to make pronouncement of the merit of a performance of a play and to distribute rewards to the *sūtradhāra* or leader of the troupe of dancers and actors. For another definition of *sabhāpati* see SR. VII. 1346-1350. It should be noted in this connexion that this honour of presiding over an assembly of spectators was given to one, on merit only.

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in making awards, versed in the lore of music, versatile, celebrated, having pleasing virtues, well-acquainted with gestures which express desires and States, without envy or malice, well-disposed to people, possessed of rightful conduct, kind, patient, disciplined, well-versed in arts and proficient in *abhinaya*.

18. *Characteristics of an Adviser* (*mantrin*). The Advisers of such a President, who speak in an intelligent and dignified manner, are well-off and have a desire for fame, understand States (*bhāva*), are able to distinguish beween merit and demerit, know the arts of love, are upright and well-versed in polity, have a kind heart, are good scholars, who are expert in distinguishing between different dialects, and possess a poetic faculty—such Advisers shine [in the assembly].

19. *Character of the Audience* (*sabhā*). The audience which is as it were, the Wishing Tree (*kalpa-vṛkṣa*) shines with the Vedas as its branches, the Śāstras as its flowers and the scholars as the bees adorning it.

20-23. *Arrangement of the Audience*: A President of the audience as described before should sit joyfully [in the hall] with his

18 The reading of the original of the MG seems to be different here, (see p. 15). The description of the *mantrins* is not found in any of the principal works on *saṃgita*. This again may be said to show that the AD follows a tradition which is different from that of the rest (*vide* notes on 15). The functions of the *mantrins* seem to be assisting the President. The need of an expert for the appreciation of different dialects (i.e. Prakrits) probably points to a time when the difference among them were not easily marked.

19 The MG adds to the character of the audience the following: "where men of truth are found, shining with good qualities, famous for righteous conduct, honoured by kings, adorned by the Vedas; where the Vedānta is expounded; when distinguished by the sound of voice and lute (*vīṇā*); possessing heroes of reknown, ornamented by resplendent princes, shining with royal splendour" (p. 15). This gives also the seven limbs of the audience as men of learning, poets, elders, singers, buffons and those who are familar with history and mythology (p. 15).

20 The *śrutikāra*, according to Prof. Kshiti Mohan Sen, is represented in modern times by the instrument called Tān-purā.

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face towards the east. On his two sides should sit poets, advisers and friends. Dance should be performed in front of him. And the place [of dance] is called *raṅga* (the stage). When the dancing girl will be in the *raṅga*, a very good dancer (*naṭa*) should remain near her. On her right side should stay two men with cymbals, and two [persons with] *mṛdaṅgas* (drum) should be on her two sides. A singer should remain between the latter two, and the drone (*śrutikāra*) should be near at hand. In this order should a group of players sit at the beginning of a *nāṭya*.

23-25. *Characteristics of a Dancing Girl* (*pātra*). She should be slender-bodied, beautiful, young, with full round breasts, self-confident, witty, pleasing, knowing well when to begin [a dance] and when to stop, having large eyes, able to perform in accompaniment of vocal and instrumental music, and to observe the proper time-beats (*tāla*), having splendid dresses and possessing a happy countenance. A girl having all these qualifications is called a dancer (*pātra*).

26-27. *Her Disqualifications*. The ten kinds of women that should be avoided in the *nāṭya* are: women with white specks in their eyeballs, or women who have scanty hair, or have thick lips or pendant breasts, or who are either very fat or very thin, or are either very tall or very short, or hunch-backed, or have no voice.

23-25 The word *pātra* for a dancing girl is to be noted: it is found in Medieval India (in Hindi) as *pātura* and *pāturiyā*, in the same sense. A dancing girl must be beautiful; for according to SR the true dance relates to a beautiful body, and dances other than this, are caricatures (VII, 1249). Next to her personal beauty, a good make-up is necessary for a dancing girl. The NŚ. speaks of the qualifications of the *pātra* (XXVII. 97-98). A description of the *pātra* occurs also in the SR (VII, 1241-1244).

26-27 The MG evidently reads *veśyā nāṭye vivarjitāḥ* (p. 16). This is obviously a misreading. The SR does not give any specific *pātra-doṣa*, but says that absence of *guṇas* (qualities) is to be counted as *doṣa* of a *pātra*. (see VII. 1247).

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27-28. *Essentials of a Dancing Girl.* Agility, steadiness, *rekhā*, practice in *bhramarī* movement, the glancing eye, endurance, memory. devotion [to her art], [clear] speech, good singing power, these ten are the essential qualities of a dancing girl. Dance should be performed by a dancing girl possessing these qualifications.

28-30. *Qualities of Bells.* Tiny bells (*kiṅkiṇī*) made of bronze (*kāṃsya*) should have pleasant sound, and should be well-shaped, and have stars as their [tutelary] deities, and should remain one *aṅgulī* apart from one another. The dancing girl should bind a hundred of them or two hundred in each of her two feet with blue thread in tight knots.

31. *Introductory Benediction etc.* Praising Gaṇapati the god of *muraja* (=drum) and the Sky, one should pray to the Earth. Then

27-28 *Rekhā* in this passage has a technical meaning. A definition of the same occurs in the SR. VII. 1226. This word may be translated as 'harmony of lines in adjusting limbs in dance' or as 'graceful lines of the figure,' For *bhramarī* see 289ff.

The above enumeration of the merit of the *pātra* by the AD has been described by the MG, as *pātrasya antaḥ prāṇāḥ* (inner lives) which has been supplemented by a quotation from some unknown source which describes *pātrasyah bahiḥ prāṇaḥ* (outer lives). The outer lives of the *pātra* are as follows: "the drums, cymbals of a good tone, the flute, the chorus, the drone, the lute (*viṇā*), the bells, and a male singer (*gāyana*) of reknown."

The definition of a dancer or actor (*naṭa*) given in the MG is as follows: "Wise men say that the dancer (or actor) should be handsome, of sweet speech, learned, capable, eloquent, of good birth, learned in scriptures (*śāstras*) of art and science, of good voice, versed in song, instrumental music, and dancing, self-confident, and of ready wit". Such an enumeration shows the scholastic tendency in the later theorist, for the passage is surely from a late work treating of *abhinaya*. This does not occur in the AD.

31 The MG omits this section as well as the three following ślokas on *stuti* and *puṣpāñjali*, but curiously enough describes in a passage quoted from elsewhere the Vulgar dance as a dance begun without prayer etc., and opines that those who witness the Vulgar dance will have no children and will be reborn in animals' wombs (p. 17).

The *parasmai-pada* of the root *rabh* in this śloka and in śloka 34, is a

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by means of various musical performances one should offer worship [to these gods]. Again after many kinds of charming tunes have been performed, the dancing girl should have the permission of her preceptor for beginning to dress herself suitably.

32. *Praise of the Goddess of Raṅga.* O Goddess of *raṅga*, victory to thee. Thou art the patron of the actor-class, the embodiment of the joy accruing from States (*bhāvas*) and Sentiments (*rasas*), yours is the *kalā* (art) that only can charm the whole world, victory to thee.

33-34. *Offering of Flowers.* Then to destroy evils, to protect living creatures, to please gods, to bring edification to spectators, welfare to the leader [of the *naṭa*-group], to protect the dancing girl [herself] and to make the teaching of her preceptor fruitful, the dancing girl should begin to offer flowers [to gods].

35-36. After finishing the *pūrva-raṅga* in this way, she should perform the *nṛtya*. Her *nṛtya* and songs accompained by *abhinaya*

violation of grammatical rule. This may not be explained as a sign of the antiquity of the work, for writers of technical treatises naturally cared more for the subject than the grammar and the style. And this violation of grammar may also be due to the influence of Prakrit which the author of the work in all likelihood spoke. The MG omits this passage (*Prārthanādikam*).

32 The MG omits this. It is curious that a goddess is invoked as the presiding deity of the stage.

The NŚ simply mentions that gods should be bowed to (IV. 273) and enumerates them earlier (III. 23ff.) This also may be interpreted as shewing that the AD follows a tradition of its own.

33-34 The MG omits this. Offering of flowers (*puṣpāñjali*) has been mentioned in the NŚ too (IV. 272). All these formalities campulsory at the beginning of a dance or drama show probably their original religious character. For the root *rabh* see notes on 31 above.

35 Dhanika in his *vṛtti* on Dhanañjaya's *Daśarūpa* (ed. Hall. p. 111.) defines Pūrvaraṅga.

According to Rāghavabhaṭṭa 12 only among its 22 limbs are to be called Pūrvaraṅga proper. These 12 limbs are Utthāpanā, four kinds of Parivartana, and the 7 parts of the Nāndī such as Apakṛṣṭā Dhruvā, Śuṣkāvaṛṣṭā Dhruvā, Raṅgadvāra, Cārī, Mahācārī, Trigata and Prarocanā (*vide.* NŚ. V. 22ff.)

Bhāva (the expression of States by means of gesture) as well as well as *tāla*

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should show States and conform to proper beats of time. She should sing with her mouth, express the meaning [of the song] by [gestures of] her hands, show States by her eyes, and beat time with her feet. Where the hand goes, eyes also should go there. Where the eyes go mind also should go there. Where the mind goes there the State (*bhāva*) should follow, and where there is the State, there the Sentiment (*rasa*) arises.

Four kinds of Abhinaya

38. It is said that *abhinaya* is preponderant there i.e., in the *nṛtya* described before. There are four kinds of *abhinaya*: *āṅgika* (of limbs.) *vācika* (of speech), *āhārya* (of dress etc.) and *sāttvika*.

39. *Āṅgika abhinaya* is shown by means of limbs.

Vācika abhinaya has a place with regard to *kāvyas* (poems) and *nāṭakas* (dramas) which are made up of speech.

40. *Āṅgika abhinaya* is the decoration of the body by means of necklaces and armlets etc.

40-41. *Sāttvika abhinaya* is performed with *sāttvika* emotions by those who know how to represent them. Motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting are the eight *sāttvika* conditions.

42. *Āṅgika* is named as such because it is expressed in three ways by *aṅga*, *pratyaṅga* and *upāṅga*.

42-43. *Aṅga*: The six, such as, head, hands, chest, sides

(beat of time) was essential for the proper performance of dance, drama, and songs in a drama.

36-37 These two ślokas sum up one cardinal principle of the Indian dance and *abhinaya.*

39 In the MG (p. 17) we have an etymology of the word *abhinaya* (cf. NŚ. VIII. 5ff.) and after this it is stated that the AD is concerned with the *āṅgika abhinaya* only.

40-41 MG omits this portion and the first half of 42.

42-43 MG has 'armpits' (*kakṣa*) for 'chest' (*vakṣa*). Perhaps on an analogy

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(flanks), waist (hips) and feet are called *aṅgas*. Others include neck also among these.

43-45. *Pratyaṅga*. The six, such as, shoulder-blades, arms, back, belly, thigh (calves) and shanks are called *pratyaṅgas*. Others add three more, such as, wrists, elbows and knees to this, and the neck also.

45-49. *Upāṅga*. Scholars called shoulder an *upāṅga*, and eyes, eyebrows, eyeballs, cheeks, nose, jaw, lips, teeth, tongue, chin and face are also called *upāṅgas*. Thus *upāṅgas* in the head are twelve in number. In other limbs there are besides these others, such as heels, ankles, toes and fingers. I speak of these things according to *śāstras* (=rules of the art) which were extant before me. They i.e., *aṅgas*, *pratyaṅgas* and *upāṅgas* are to be used in every dance. Their description will be given in due order. But when an *aṅga* (major limb) moves, the *pratyaṅga* and *upāṇga* also move; hence all of them are not described here in this work.

Head-gestures

49-50. Sama, Udvāhita, Adhomukha, Ālolita, Dhuta, Kampita, Parāvṛtta, Utkṣipta and Parivāhita are the nine head-gestures named by those well-versed in the rules of *nāṭya*.

of the enumeration of six limbs in connexion with drama and dance, the six accessories the Vedic studies have been called *ṣadaṅga*. For obvious reasons limbs named in the two groups are not identical.

The NŚ agrees with the AD in its enumeration of the *ṣadaṅga* (cf. NŚ. VIII, 13).

43-45 *Apare* means 'other authorities' which may be persons as well as books; most probably both are meant here. The NŚ does not enumerate the *pratyaṅgas* though it mentions the word once in this connexion (Vide VIII, 12).

45 *Upāṅgas* mentioned in the NŚ. VIII, 13. are only six.

48-49 This plea for not defining all the different *pratyaṅgas* and *upāṅgas* is good, and is in sharp contrast with the elaborate of *upāṅgas* in the NŚ. (Vide VIII. 37-171).

49-50 After treating of these head gestures the MG quotes a different

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51. *Sama* (level): The head when it is motionless but is not bent or raised up is named Sama.

51-52. *Uses*: Sama head is used at the beginning of *nṛtya*, in sitting for prayers etc., in pride and feigned anger of love, stupefaction and cessation from action.

52. *Udvāhita* (raised-up): When the face is raised up, the head is named Udvāhita.

53. *Uses*: In denoting a flag, the moon, the sky, a mountain, [bodies] moving in the sky or skywards, and very high objects, the wise people use the Udvāhita head.

54. *Adhomukha* (down-cast face): When the face is cast down, the head is called Adhomukha.

54-55. *Uses*: In denoting bashfulness, grief, bowing, anxiety, fainting, things placed below, and a plunge in water, this head is used.

55-56. *Ālolita* (rolling): When the head is moved round it is called Ālolita.

56. *Uses*: In denoting sleepiness, possession by an evil spirit, intoxication, fainting, travelling, a wild and uncontrolled laughter, this head is used.

treatment of them according to which they are twentyfour in number (p. 19).

Though the MG fathers the above upon Bharatācārya, the NŚ treats the head-gesture differently (cf. VIII. 15-35).

51-52 The MG gives the uses of the Sama head as 'Prayer, authoritative speech, satisfaction, anger, indifference, or inaction' (p. 18).

52 The MG has 'raising the head and keeping it still'. (p. 18).

53 The MG has 'dizziness, hesitation, laughter, etc.,' after 'fainting.'

54-55 The MG has 'regarding anything vile' after 'bowing' (p. 18).

56 The MG has 'dizziness, hesitation, laughter, etc,' after 'faintness.'

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57. *Dhuta* (shaken sideways): When the head is moved from the left side to the right one and *vice-versa*, the head is called Dhuta.

57-59. *Uses*: In denoting 'It does-not-exist,' looking repeatedly to sides, discouraging others, astonishment, sadness, unwillingness, effect of cold and fever, fear, the first stage of drinking liquor, battle effort, forbidding, revenge, glancing at one's own limbs and calling one from sides, this head is used by Bharata and others.

60. *Kampita* (nodded): When the head is shaken up and down, it is called Kampita.

60-61. *Uses*: To denote the offence taken, saying 'Do stop', enquiry, hinting, calling from near, inviting the deities, and threatening, this head is used.

61. *Parāvṛtta* (turned-round): When the face is turned round, the head is called Parāvṛtta.

62. *Uses*: In denoting the command 'That should be done', anger, shame, turning away the face, slighting, hair [or the head], and a quiver, this head is used.

63. *Utkṣipta* (thrown-up): When the head is turned aside and then raised up, it is called Utkṣipta.

64. *Uses*: To denote the command or request 'Take this' or 'Come', the supporting of [something] and acceptance, this head is used.

65. *Parivāhita* (widely moved): When the head is moved from from side to side like a *chauri*, the head is called Parivāhita.

65. *Uses*: In denoting infatuation, yearning for the separated

57-59 The MG gives the uses as looking 'repeatedly at thing, condolence with others, astonishment, dismay, indifference'...preparing for battle, rejection, impatience,...summoning from both sides,...SR assigns some of the uses to the Vidhuta and some to the Ādhuta head. (cf. VII. 65, 57).

62 The MG gives the uses as follows: 'Saying "Do this", aversion, modesty, quiver, relaxing the features, slighting, hair, etc.' Rāghavabhaṭṭa quotes the AD on the Parāvṛtta head. (Nirnayasagara ed. p. 40).

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lover, uttering the praise of deity, satisfaction, approval and cogitation, this head is used.

Glances

66-67. According to ancient masters, glances are eight in number such as, Sama, Ālokita, Sācī, Pralokita, Nimīlita, Ullokita, Anuvṛtta and Avalokita.

67. *Sama* (level): The [straight] glance [without moving the eye-lashes], like that of a female divinity, is called Sama.

68. *Uses*: It is used to denote the beginning of a *nāṭya*, scale, an effort to guess what another persons is thinking, surprise, and the image of a god.

69. *Ālokita* (keen glance): Gazing quickly with open eyes is called Ālokita.

69-70. *Uses*: It is used to denote the turning of a potter's wheel, showing all sorts of objects, and begging.

70. *Sācī* (sidelong): Looking out of the corner of the eyes is called Sācī according to those versed in the rules of the *Nāṭya*.

71-72. *Uses*: It is used to denote hinting, touching moustache, making a mark with an arrow, a parrot, remembering, and beginning of deeds.

72. *Pralokita* (wide-glance): Looking from side to side, is called Pralokita.

66-67 The NS also describes eight glances, but differently (VIII. 101-105). Evidently a different tradition has been followed there. In addition to the eight glances the MG gives from another source fortyfour kind of glances (pp. 21-22).

68 The expression 'thinking of some other persons' seems to be the translation of a wrong reading for *anyacintā-viniścaye* in the original of the MG.

69 The MG has this as 'swiftly turning with keen glances' (p. 21).

72 The MG has here 'aiming arrow, hinting and Kulaṭa nāṭya.'

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73. *Uses*: It is used to denote things situated on both sides, excessive affection, moving, and idiocy.

74-75. *Nimīlita* (closed): Half-closed eyes make the Nimīlita glance.

74-75. *Uses*: It is used to denote a snake, being under another man's power, muttering [prayers etc.,] meditation, salutation, lunacy, and keen observation.

75. *Ullokita* (looking up): Looking upwards is called Ullokita.

76. *Uses*: It is used to denote the top of a flag, a tower, the heavenly orbs, previous birth, height and moon-light.

77. *Anuvṛtta*: Glancing quickly up and down is called Anuvṛtta.

77. *Uses*: It is used to denote angry looks, and greeting of friends.

78. *Avalokita* (looking down): Looking downwards is called Avalokita.

78-79. *Uses*: It is used to denote looking at a shadow, reflection, excercise, fatigue, study, looking at one's own limbs.

Neck Movements

79-80. Neck Movements: According to those who know of States (*bhāva*) there are four necks: Sundarī, Tiraścīnā, Parivartitā, Prakampitā.

80. *Sundarī*: When the neck is moved to and fro horizontally it is called Sundarī.

81. *Uses*: It is used to denote the beginning of affection, effort, in the sense of 'completely,' width, and approval with pleasure.

82. *Tiraścīnā*: The neck making an upward movement on both sides like the gliding of a snake, is called Tiraścīnā.

73 The MG has 'making signs, moving and discordant mind.'

74-75 The MG has 'the appearance of a sage (*ṛṣi*)'.
Besides these the MG gives six movements of brows as mentioned elsewhere.

81 The MG has "well-done" recollection, badinage, sympathetic pleasure.'

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83. *Uses*: It is used to denote excercise with a sword, and the gliding of a snake.

83-84. *Parivartitā*: The neck moving from right to left like a half-moon, is called Parivartitā.

84-85. *Uses*: By those who know the *nāṭya-tantra*, it is used to denote female dance (*lāsya*), and kissing two cheeks of the beloved.

85-86. *Prakampitā*. The neck when it is moved backward and forward like the movement of a she-pigeon's neck, is called Prakampitā.

86-87. *Uses*: It is used to denote saying 'you and I', folk-dances, swinging and the inarticulate murmurings, and the sound uttered by a woman at the time of conjugal embrace (*maṇita*).

Classification of Hands

Single Hands

87-88. Now the characteristics of hands will be described by me. They are of two kinds: single and combined.

88-92. *Single Hands*: In the beginning the characteristics of single hands will be told. They are twenty-eight in number: Patāka, Tripatāka, Ardhapatāka, Kartarīmukha, Mayūra, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara, Kapittha, Kaṭakāmukha, Sūcī, Candrakalā, Padmakośa, Sarpaśiras, Mṛgaśīrṣa, Siṃhamukha, Kāṅgula, Alapadma, Catura, Bhramara, Haṃsāsya, Haṃsapakṣa, Sandaṃśa, Mukula, Tāmracūḍa and Triśūla.

88-92. *Patāka* (flag). The hand in which the thumb is bent to touch the fingers, and the fingers are extended, is called Patāka.

94-100. *Uses*: It is used in the beginning of a *nāṭya* and to denote the clouds, a forest, forbidding things, bosom, might, a river, region of gods, the horse, cutting, wind, lying down, attempt

86-87 The MG has 'counting' (=*gaṇite*?) for *maṇite*.
87-88 The MG puts in after this, twelve lives of hands (*hastaprāṇāḥ*).

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at going, prowess, favour, moonlight, strong sunlight, forcing open doors, meaning of seven case-endings, wave, entering a street, equality, anointing the body of one's ownself, taking an oath, silence, palmyra leaf, shield, touching things, benediction, the ideal king, saying 'such and such a place', the sea, succession of good deeds, addressing a person, going forward, holding a sword, a month, a year, a rainy day, and cleaning with broom.

100. *Tripatāka* (a flag with three). When the ring-finger is bent in a Patāka hand, it is called Tripatāka.

101-102. *Uses*: It is used to denote a crown, a tree, the *vajra* (thunder bolt of Indra), and the bearer of *vajra* (Indra), the *ketakī* flower, a lamp, raising flames, a pigeon, patterns drawn on the face or breast (*patralekhā*), an arrow, and turning round.

103. *Ardhapatāka* (half-flag): If the little finger of the Tripatāka hand is bent down, it is called Ardhapatāka.

103-104. *Uses*: It is used to denote leaves, a board or slab for writing or painting, the bank of a river, saying 'both', a knife, a banner, a tower, and a horn.

105. *Kartarīmukha*: If the fore-finger and the little finger of the same hand (Ardhapatāka) are outspread it is called Kartarīmukha.

106-107. *Uses*: It is used to denote the sparation of a man and a woman, overturning or opposition, plundering, a corner of an eye, death, estrangement, lightning, sleeping alone during separation, falling and weeping.

108. *Mayūra* (peacock): When the ring-finger of the Kartarī-

100 It is noteworthy that *janāntike* (=aside) does not occur in the *viniyoga* of the Tripatāka hand, though the *Daśarūpa* refers to it (*vide* Ed. Hall, 1. 95).

101-102 The MG has 'cheek' (=*kapola*) for 'pigeon' (=*kapota*).

The MG gives additional definitions of hands from another work. The author of this work invents the sage (*ṛṣi*), race (*vaṃśa*), colour (*varṇa*) and the guardian deity (*devatā*) etc., of the hands (pp. 27ff). We cannot ascertain what led him to give a Vedic colouring to these evidently extra-Vedic things.

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mukha hand is joined to the thumb, and other fingers are extended, it is called the Mayūra hand.

109-110. *Uses*: It is used to denote the peacock's neck, a creeper, a bird, vomiting, removing hair, an ornamental mark on the forehead (*tilaka*), scattering (agitating) river-water, discussing the Śāstras, and a famous thing.

111. *Ardhacandra* (half-moon): If the thumb of the Patāka hand is stretched out, the latter is called Ardhacandra.

112-113. *Uses*: It is used to denote the phase of the moon on the eighth day of the dark fortnight, a hand seizing the throat, a spear, consecrating an image, a dining plate, origin, waist, musing, one's ownself, meditation, prayers, touching limbs, and greeting by common people.

114. *Arāla* (bent): When the fore-finger of the Patāka hand is curved, the latter is called Arāla.

114. *Uses*: It is used to denote drinking poison, nectar etc., and violent wind.

115. *Śukatuṇḍa* (parrot's head): Arāla, when its third finger is bent, is called Śukatuṇḍa.

115-116. *Uses*: It is used to denote the shooting of an arrow, a spear, remembering one's abode, saying of mystic things, and violent mood.

116-117. *Muṣṭi* (fist): When the four fingers are bent into the palm and the thumb is set on them, that hand is called Muṣṭi.

117-118. *Uses*: It is used to denote steadfastness, grasping the hair, holding things, and the fighting mood of wrestlers.

118. *Śikhara* (peak): If the Muṣṭi hand has its thumb, raised up it becomes Śikhara.

119-121. *Uses*: It is used to denote amour (or god of love), a bow, a pillar, certainty, making offering to manes, the upper lip, something entered, a tooth, questioning, the phallic symbol, saying 'no',

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recollection, near about *abhinaya* (?), pulling at the girdle, the act of embrace, and sounding a bell.

121-122. *Kapittha* (elephant-apple): If in the Śikhara hand the fore-finger is bent over the top of the thumb, it is called Kapittha.

122-124. *Uses*: It is used to denote Lakṣmī, Sarasvatī, holding cymbals, milking cows, collyrium, holding flowers at the time of dalliance, grasping the end of robes, gathering of cloth and offering incense or light.

124-125. *Kaṭakāmukha* (opening in a bracelet): The Kapittha hand with the fore-finger and the middle finger applied to the thumb, is called Kaṭakāmukha.

125-127. *Uses*: It is used to denote picking flowers, holding a pearl necklace or garland of flowers, drawing the middle of the bow, offering betel leaves, preparing the paste of mask and sandal etc. by rubbing them against something, applying perfumes to something, speaking, and glancing.

127-128. *Sūcī*: The Kaṭakāmukha hand with its fore-finger raised is called Sūcī.

128-131. *Uses*: It is used to denote the number one, the Supreme Soul (*Para-brahma*), one hundred, the sun, a city, the world, saying 'like that' and 'that which', in the sense of crowdless, threatening, growing thin, a rod, body, astonishment, a braid of hair, an umbrella, capability, hairs, beating drum, the potter's wheel, circumference of a wheel, consideration, and decline of the day.

132. *Candrakalā* (digit of the moon): The Sūcī hand after releasing the thumb is called Candrakalā.

132-133. *Uses*: It is used to denote the moon, the face, the span of the thumb forefinger and objects of that shape, the crown of Śiva, Gaṅgā (the Ganges) and a cudgel.

134. *Padmakośa* (lotus-bud): When the fingers are separated and a little bent and the palm is also a little hollowed, the hand is called Padmakośa.

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135-137. *Uses*: It is used to denote fruits, such as the *bel* and an elephant-apple, round breasts of a woman, a circular movement, ball, cooking pot, taking meals, a flower-bud, mango, scattering flowers, cluster of flowers, *japā* flowers, bell, an ant-hill, a lotus and an egg.

137. *Sarpaśīrṣa* (snake-hood): When the tips of fingers in the Patāka hand are bent, it is called Sarpaśīrṣa.

138-139. *Uses*: It is used to denote sandal paste, a snake, the middle tone, sprinkling, nourishing, giving water to gods and sages, the moving to and fro of the two *kumbhas* (the slight protuberances of the head) of an elephant, and arms of wrestlers.

139. *Mṛgaśīrṣa* (deer-head): When the thumb and the little finger of the Sarpaśīrṣa hand are extended it becomes Mṛgaśīrṣa.

140-142. *Uses*: It is used to denote women, cheek, a wheel, limit, fear, quarrel, costume or dress, calling, *tripuṇḍraka* mark on the forehead, a deer's head, a lute, massage of the feet, getting of one's all, the female-organ, holding an umbrella, stepping, and calling the beloved.

142-143. *Siṃhamukha* (lion-face): When tips of the middle and the third finger are applied to the thumb and the rest of the fingers are extended, the hand is called Siṃhamukha.

143-144. *Uses*: It is used to denote *homa*, a hare, an elephant, waving *kuśa*-grass, a lotus garland, a lion's face, preparations of medicine by physicians, and rectification.

144. *Kāṅgula*: The Padmakośa, when its third finger is curved, becomes Kāṅgula.

145-146. *Uses*: It is used to denote *lakuca* fruit, bells worn by children, any other bell, a partridge, a betelnut tree, a breast of a young girl, a white water-lily, the *cātaka* bird and the cocoanut.

146. *Alapadma*, When fingers beginning from the little finger are bent and separated from one another, the hand is called Alapadma.

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147-149. *Uses*: It is used to denote a full-blown lotus, elephant-apple, circular movement, a breast, separation from the beloved, looking-glass, the full moon, beauty, the hair-knot, a moon-tower, (turret) a village, height, anger, a lake, a cart, a *cakravāka*, murmuring sound, and praise.

149-150. *Catura*. When the thumb is placed at the foot of the third finger and the fore-finger and adjoining two fingers are clinging to each other and the little finger is outstretched, the hand is called Catura.

150-152. *Uses*: It is used to denote musk, a little, gold, copper, iron, wet, sorrow, aesthetic pleasure, an eye, difference of castes, proof, sweetness, slow gait, breaking to pieces, face, oil and ghee.

152-153. *Bhramara* (bee). When the thumb and the middle finger touch each other and the fore-finger is curved and the remaining fingers are outstretched, the hand is called Bhramara.

153-154. *Uses*: It is used to denote a bee, a parrot, a wing, a crane, a cuckoo, and similar birds.

154-155. *Haṃsāsya* (swan-beak). If the thumb and the fore-finger touch each other and the remaining fingers are outstretched the hand is called Haṃsāsya.

155-157. *Uses*: Blessing or festival, the tying with thread, ascertaining instruction, horripilation, pearls, putting forward the wick of a lamp, a touchstone, a jasmine, a painting, the act of painting, and a dyke impeding a current.

157-158. *Haṃsapakṣa* (swan-wing). If the little finger of the Sarpaśīrṣa hand is outstretched, the hand is called a Haṃsapakṣa.

158-159. *Uses*: It is used to denote the number six, construction of a bridge, putting nail-marks, and covering or sheath.

159-160. *Sandaṃśa* (pincers). If the fingers of Padmakośa are brought close to one another and drawn apart from one another in quick succession, the hand is called Sandaṃśa.

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160-161. *Uses*: It is used to denote the belly, presentation of an offering to deities, wound, a worm, great fear, worship, and the number five.

161-162. *Mukula* (blossom). If the five fingers of a hand meet together, the hand is called Mukula.

162-163. *Uses*: It is used to denote a water-lily, eating, the god of love [with his five arrows], holding of a signet or seal, the navel and a plantain flower.

163. *Tāmracūḍa* (cock). If the fore-finger of the *Mukula* is curved the Tāmracūḍa hand will result.

164. *Uses*: It is used to denote a cock, a crane, a crow, a camel, a calf and a pen.

165. *Triśūla* (trident). If the thumb and the little finger are curved, the hand is called Triśūla.

165. *Uses*: It is used to denote a *bel*-leaf, and the idea of Trinity.

166. *Vyāghra* (tiger). If the little finger and the thumb are bent in the Mṛgaśīrṣa hand, the Vyāghra hand will be the result.

167. *Uses.* It is used to denote a tiger, a frog, a monkey and a mother of pearl.

167. *Ardhasūcī.* If the thumb is moved above in the Kapittha hand, the result will be the Ardhasūcī hand.

168. *Uses*: It is used to denote a sprout, young ones of a bird, and big worms.

168-169. *Kaṭaka.* If the middle finger and the third finger are joined together the result is the Kaṭaka hand.

169-170. *Uses*: It is used to denote calling and moving.

166 This hand and the three following ones (167, 168, 169) have not been enumerated in the list of single hands (59-62). The MG omits this hand, and mentions two more single hands such as Urṇanābha and Bāṇa.

168-170 The *lacunae* in the text have been suggested by the editor. The mss. do not show them.

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170. *Palli.* If in the Mayūra hand the middle finger is put on the back of the fore-finger, the Palli hand will be the result.

171. *Uses*: It is used to denote a village or a hut.

171-172. These (single hands) will [also] form combined hands according to exigencies of *abhinaya*. Their ways (characteristics) with reference to their objects will be shown in due order.

Combined Hands

172-175. According to older teachers including Bharata and others, the combined hands are twenty-three in number. They are: Añjali, Kapota, Karkaṭa, Svastika, Ḍolā, Puṣpapuṭa, Utsaṅga, Śivaliṅga, Kaṭakāvardhana, Kartarīsvastika, Śakaṭa, Śaṅkha, Cakra, Sampuṭa, Pāśa, Kīlaka, Matsya, Kūrma, Varāha Garuḍa, Nāgabandha, Khaṭvā and Bheruṇḍa.

176. *Añjali.* If two Patāka hands join the palms it is called Añjali.

176-177. *Uses*: It is to be held on the head, face and bosom respectively in the salutation of a deity, a preceptor and a Vipra (Brāhmaṇa).

172-175 In this connexion the MG gives the following: 'When two single hands are combined that is a combined hand. Even though the origin and meaning remain the same the patron deity always differs'. But the origin and the patron deity have been mentioned only in the case of following hands: Añjali, Kapota, Karkaṭa, Ḍolā, Puṣpapuṭa, Utsaṅga and Kaṭakāvardhana. Instead of twenty-three, the MG gives twenty-four Saṃyuta hands. The one additional hand here is called Avahittha which is two Alapadma hands held on breasts. 'Erotic dance (*śṛṅgāra-naṭana*) holding a playball, and the breasts are its *viniyoga* (uses)'.

The MG gives twenty-seven combined hands from another book.

None of these names except Svastika is to be found in the list given in the present text. The MG which is never tired of quoting gives a third list of (twenty-seven) Saṃyuta hands (p. 43). Names and descriptions of these hands in many cases correspond to those mentioned above.

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177. *Kapota.* Añjali becomes Kapota when the two [Patāka] hands meet only at their base, side and end.

178. *Uses*: It is to be used in salutation, addressing a preceptor, respectful acceptance or agreement.

178-179. *Karkaṭa.* When the fingers of one hand are run through the opening between fingers of the other, and the fingers remain either inside (towards the palm) or outside (on the back of the hand) the hand is called Karkaṭa.

179-180. *Uses*: It is used to denote the coming of a multitude, showing the belly, filling the conch-shell with wind, twisting or stretching of limbs and pulling a branch down.

180-181. *Svastika.* When two Patāka hands are put across each other at their wrist, they form the Svastika hand.

181. *Use*: It is used to denote a crocodile (*makara*).

181. *Ḍolā.* When the Patāka hands are placed on the thigh the Ḍolā hand is formed.

182. *Use*: It is used at the beginning of *nāṭya.*

182. *Puṣpapuṭa.* When two Sarpaśīrṣa hands meet on one side they form the Puṣpapuṭa hand.

183. *Uses*: It is used in waving lights before an image of a god, as an act of adoration, taking of water, fruit etc. giving offerings to gods, evening, and a flower invested with magical power.

184. *Utsaṅga.* If hands showing Mṛgaśīrṣa are placed on the upper arm of opposite hands the Utsaṅga hand is made.

185. *Uses*: It is used to denote embrace, displaying armlets and such other ornaments, and coaching of boys.

186. *Śivaliṅga.* When Ardhacandra is held by the left hand and Śikhara by the right, the Śivaliṅga hand is made.

186. *Use*: It is used in showing the phallic symbol.

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187. *Kaṭakāvardhana.* When a Svastika is made by placing two Katakāmukha hands at their wrist, it is called Kaṭakāvardhana.

188. *Uses:* It is used in coronation, worshipping, and marriage etc.

188. *Kartarīsvastika.* When a Svastika is made by two Kartarī hands [placed at their wrist] it is called Kartarīsvastika.

189. *Uses:* It is used to denote branches, hill tops, and trees.

189. *Śakaṭa.* When the middle finger of the Bhramara hands is stretched it becomes Śakaṭa hand.

190. *Use:* This hand is often used in playing in the role of a *Rākṣasa* (demon).

190-191. *Śaṅkha.* When thumb of a Śikhara hand meets the other thumb and is clung round by the fore-finger [close to the latter thumb] the hand is called Śaṅkha.

191. *Uses:* It is used to denote conch-shell and such other things.

192. *Cakra.* When the palms in Ardhacandra hands are put across each other they make Cakra hand.

192. *Uses:* It is to denote a *cakra* (wheel).

193. *Sampuṭa.* When the fingers in Cakra hands are curved, it is called the Sampuṭa hand.

193. *Uses:* It is used for covering things and in representing a box.

194. *Pāśa.* When the fore-fingers of Sūcī hands are close to each other [bent inwards], the hand is called Pāśa.

194. *Uses:* It is used to denote a mutual quarrel, a string and a chain.

195. *Kīlaka.* When the little fingers of the Mṛgaśīrṣa hands are bent inwards and close to each other, the hand is called Kīlaka.

195. *Uses:* It is used to denote affection and a jocose talk.

187 The SR mentions this as the *Khaṭakāvardhamāna.*

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196. *Matsya*. When one hand is placed on the back of another and the two thumbs are out-stretched, the hand is called Matsya.

197. *Use*: It is used to denote a fish.

197. *Kūrma*. When the tips of thumbs and little fingers of the Cakra hands are bent, it is called the Kūrma hand.

198. *Use*: It is used to denote a tortoise.

198. *Varāha*. When one Mṛgaśīrṣa is placed above another and the thumb of the one hand meets that of the other and *vice versa*, the hand is called Varāha.

199. *Use*: It is used to denote a boar.

200. *Garuḍa*. When palms of two Ardhacandra hands are placed horizontally with the two thumbs placed on each other, the hand is called Garuḍa.

200. *Use*: It is used to denote Garuḍa.

201. *Nāgabandha*. The Sarpaśīrṣa and the Svastika hands placed together will make the Nāgabandha hand.

201. *Use*: It is used to denote the *Nāgabandha*.

202. *Khaṭvā*. Placing one Catura hand on another Catura hand with the fore-finger and and thumb of each released, will make the Khaṭvā hand.

202. *Uses*: It is used to denote a bedstead and a litter.

203. *Bheruṇḍa*. When the two Kapittha hands are joined at their wrists, the Bheruṇḍa hand will result.

203. *Uses*: It is used to denote the Bheruṇḍa, and a pair of birds.

Hands for Deities

204. Now the hands which are prescribed for the dramatic representation and the sculptural construction of deities are being described in the following order:

203 A fabulous being named Bheruṇḍa is sometimes met with in the Bengali folk-lore.

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205. *Brahman*: Brahman is to hold Catura with his left hand, Haṃsāsya with his right one.

205. *Śiva*: Śiva is to hold Mṛgaśirṣa with his left hand and Tripatāka with the right one.

206. *Viṣṇu*: Viṣṇu is to hold Tripatāka with both his hands.

206-207. *Sarasvatī*: Sarasvatī is to hold Sūcī with her right hand and Kapittha with the left one raised on a level with the shoulders.

207-208. *Pārvatī*: Pārvatī is to hold Ardhacandra with the right hand held up, and Ardhacandra should be held by the left hand also, but it should be held down. The two hands should be in *Abhaya* (fear-dispelling) and *Varada* (giving a boon) poses respectively.

208. *Lakṣmī*: Lakṣmī is to hold Kapittha hands near about her shoulders.

209. *Gaṇeśa*: Gaṇeśa is to hold Kapittha hands placed on his thighs.

209-210. *Kārtikeya*: Kārtikeya is to hold Triśūla with his left hand and Śikhara with the right one held up.

210-211. *Manmatha*: Manmatha is to hold Śikhara with his left hand and the Kaṭakāmukha with the right one.

211. *Indra*: Indra is to hold Tripatāka and Svastika in his two hands.

212. *Agni*: Agni is to hold Tripatāka with his right hand and Kāṅgula with the left one.

213. *Yama*: Yama is to hold Pāśa with his left hand and Sūci with the right one.

213. *Nirṛti*: Nirṛti is to hold Khaṭvā and Śakaṭa with her two hands.

205 The MG mentions 'Śiva' as 'Śambhu'.
209 The MG mentions 'Gaṇeśa' as Vighneśvara.'

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214. *Varuṇa*: Varuṇa is to hold Patākā with his left hand and Śikhara with the right one.

214-215. *Vāyu*: Vāyu is to hold Arāla with his right hand and Ardhapatāka with the left one.

215. *Kuvera*: Kuvera is to hold Padma (lotus) with the left hand and the Gadā (mace) with the right one.

Hands for the Ten Avatāras

216. *Matsya*: Show the Matsya hands on the same level with the shoulders. This is called the hands of the Matsya-Avatāra.

217. *Kūrma*: Show the Kūrma hands on the same level with the shoulders. This is called the hands of the Kūrma-Avatāra.

218. *Varāha*: Show the Varāha hands on a level with the waist and keep them on the sides. This is called the hands of the god Ādivarāha.

219. *Nṛsiṃha*: Hold Siṃhamukha with the left hand and Tripatāka with the right one. This is called the hands of Narasiṃha.

220. *Vāmana*: If the left hand holds Muṣṭi up and the right hand also holds Muṣṭi but, downwards, the result will be Vāmana's hands.

221. *Paraśurāma*: If left hand is placed in the waist and the Ardhapatāka is held by the right hand, the result will be Paraśurāma's hands.

222. *Rāmacandra*: If Kapittha is held by the right hand and Śikhara by the left one, the result will be Rāmacandra's hands.

223. *Balarāma*: If Patāka is held by the right hand and the Muṣṭi by the left one, the result will be Balarāma's hands.

224. *Kṛṣṇa*: If the Mṛgaśīrṣa hands facing each other are held near the face, the result will be Kṛṣṇa's hands.

225. *Kalki*: If Patāka is held by the right hand and the Tripatāka by the left one, the result will be Kalki's hands.

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Miscellaneous Hands

226. *Rākṣasa*: If the Śakaṭa hands are held at the mouth the result will be the hands of a Rākṣasa.

226-227. *Brāhmaṇa*: When Śikhara is held by two hands and the right hand is held horizontally to indicate the sacred thread, the result is the Brāhmaṇa hands.

227-228. *Kṣatriya*: If the Śikhara is held horizontally by the left hand and Patāka is held by the right one, the result is the Kṣatriya hands.

228-229. *Vaiśya*: If the Haṃsāsya is held by the left hand and Kaṭakāmukha by the right, the result will be the Vaiśya hands.

229-230. *Śūdra*: If Śikhara is held by the left hand and the the Mṛgaśīrṣa by the right one, the result will be the Śūdra hands.

230-231. In a similar manner there will be hands named after the eighteen castes according to their profession. Hands of the inhabitants of different countries are also to be understood by the wise people in a similar manner.

231-232. *Husband and Wife*: If Śikhara is held by the left hand and the Mṛgaśīrṣa by the right one, the result will be the hands of a married couple.

232-233. *Mother*: If Ardhacandra is held by the left hand and Sandaṃśa by the right one, and the left hand is turned round over the belly, the result will be the mother hands.

233. *Use*: It is used to denote a mother and a virgin.

234-235. *Father*: If the right hand of the mother hands holds Śikhara, the result will be the father hands.

235. *Uses*: It is used to denote a father and a son-in-law.

236-237. *Mother-in-law*: If Haṃsāsya is held by the right hand at the throat, and Sandaṃśa is held by the right one, and the left hand is afterwards rubbed round the belly, the result will be the mother-in-law hands.

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237-238. *Father-in-law*: If in the right hand of the mother-in-law hands, Śikhara is held, the result is the father-in-law hands.

238-239. *Husband's Brother*: If Śikhara is held by the left hand and Kartarīmukha is held by the right one, and the hands are placed on sides, the result is the hands of the husband's brother.

239-240. *Husband's Sister*: If at the end of the preceding hand the right hand shows the gesture indicating a woman (i.e., the Mṛgaśīrṣa), the result will be the hands of the husband's sister.

240-241. *Elder and Younger Brothers*: If the Mayūra hands are shown in the front and on the two sides, the result will be the hands of the elder and of the younger brother.

241-242. *Son*: If one holds the Sandaṃśa on the belly and moves it afterwards and holds the Śikhara by his left hand, the son's hands result.

242-243. *Daughter-in-law*: If after showing the son's hands one shows with the right hand the gesture expressing a woman (i. e., Mṛgaśīrṣa), then the result will be the daughter-in-law's hands.

243-244. *Co-wife* : If one shows the gesture for a woman (i. e., Mṛgaśīrṣa) with both the hands after showing the Pāśa hand, then the co-wife's hands are made.

Hands in Nṛtta

244-247. The movements of *Nṛtta-hastas* is of five kinds. They are known to be movements upwards, downwards, on the right, on the left and in the front. The moving of hands should be in the manner of that of the feet. The left one (foot or hand) should be on the left and the right one on the right. This is noticed by those who know the rules of *nṛtta*. (For 247 *see the translation of the verse* 28.)

248-249. The thirteen hands such as Patāka, Svastika, Ḍolā, Añjali, Kaṭakāvardhana, Śakaṭa, Pāśa, Kīlaka, Kapittha, Śikhara, Kūrma, Haṃsāsya and Alapadma are fit to be used in *Nṛtta*.

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Hands for Planets

250. *The Sun*: If Alapadma and Kapittha are shown by two hands near about the throat, the Sun's hands are formed.

251. *The Moon*: If Alapadma is shown by the left hand and *Patāka* by the right one, hands produced are called that of the Moon.

252. *Mars*: If Sūcī is shown by the left hand and Muṣṭi by the right one, Mars's hands are produced.

253. *Mercury*: If Muṣṭi is horizontally held by the left hand and Patāka by the right one, then Mercury's hands are produced.

254. *Jupiter*: Showing Śikhara to indicate the sacred thread will make the hands of a *Ṛṣi* or Brahmin as well as that of Jupiter.

255. *Venus*: To hold Muṣṭi with both hands and to keep the left hand high up and the right one down, will make Venus's hands.

256. *Saturn*: To show Śikhara with the left hand and Triśūla with the right one, is to make Saturn's hands.

257. *Rāhu*: To show Sarpaśirṣa with the left hand and Sūcī with the right, is to make the hands of Rāhu.

258. *Ketu*: To show Sūcī with the left hand and Patāka with the right, is to make the hands of Ketu.

Feet in Dance

259-260. Feet in different positions and with different movements will be described in accordance with the old tradition. These [positions and movements] give rise to Maṇḍala (posture), Utplavana (leaping movement or jumping), Bhramarī (flight movement) and Padacārī or Cārī (gait). Their definitions are to follow.

Standing Postures (Maṇḍala)

260-261. There are ten standing postures: Sthānka (simple standing), Āyata, Ālīḍha, Pratyālīḍha, Preṅkhaṇa, Prerita, Svastika, Moṭita, Samasūcī, and Pārśvasūcī.

262. *Sthānaka*: Standing with Samapāda feet in the same line and touching the hip with Ardhacandra hands, will be Sthānaka.

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263. *Āyata*: Standing with two feet half a cubit apart from each other in a Caturasra posture and at the same time bending knees a little apart and placing one of them upon the other, will give rise to the Āyata posture.

264-265. *Ālīḍha*: Place the left foot before the right one at a distance of one cubit and a half, make Śikhara with the left hand and Kaṭakāmukha with the right one; this, according to Bharata and others, will give rise to the Ālīḍha posture.

266. *Pratyālīḍha*: If hands and feet are interchanged in the Ālīḍha posture, it will be called Pratyālīḍha.

266-267. *Preṅkhaṇa*: Putting one foot by the side of another heel and having Kūrma hands, will give rise to the Preṅkhaṇa posture.

267-269. *Prerita*: Putting one foot violently [on the earth] at a distance of one cubit and a half from another and standing with knees bent and one of them put across another and holding the Śikhara hand in the breast and showing the Patāka hand stretched out, will give rise to the Prerita posture.

269-271. *Svastika*: The right foot should be put across the left foot, and the right hand should be put across the left hand; thus will be the Svastika posture.

271-272. *Moṭita*: Rest on the earth with the forepart (toes) of the feet and touch the earth with each knee alternately and make Tripatāka with both the hands; this will give rise to the Moṭita posture.

272. *Samasūci*: A posture in which the earth is touched with toes and knees is called Samasūcī.

273. *Pārśvasūci*: A posture in which the earth is touched with toes and by one knee on one side, is called Pārśvasūcī.

Varieties of Resting Postures (Sthānaka)

274-275. Resting postures are of six kinds according to the

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placing of feet. They are Samapāda, Ekapāda, Nāgabandha, Aindra, Garuḍa and Brāhma.

275. *Samapāda* : Standing with two feet alike is called Samapāda.

276. *Uses*: It is used in offering flowers [to gods] and playing in the role of gods.

276. *Ekapāda*: Standing with one foot and laying the other across the knee of that foot will give the Ekapāda position.

277. *Uses*: It is used to denote motionlessness and the practice of penance (*tapasyā*).

277-278. *Nāgabandha*: Standing like a serpent intertwining two feet and two hands together will give the Nāgabandha posture.

278. *Use*: It is used in showing the Nāgabandha.

278-279. *Aindra*: Standing with one leg bent and the other leg and knee raised and hands hanging naturally, will give rise to Aindra posture. *Uses*: It is used in suggesting Indra and a king.

280-281. *Gāruḍa*: If in the Ālīḍha posture one knee is put on the ground and the two hands jointly show the gesture (?) it will be the Gāruḍa posture. *Use*: It is used to denote Garuḍa.

281-282. *Brāhma* : Sitting with one foot on one knee and another foot on another knee will give rise to Brāhma posture.

282. *Uses* : It is used to denote *japa* (repeated muttering of prayers) and similar matters.

Different Kinds of Leaps (Utplavana)

282-283. Now, the definition of various leaps will be given. They are of five kinds: Alaga, Kartarī, Aśva, Moṭita and Kṛpālaga.

284. *Alaga* : Leaping with both the feet and placing Śikhara hand on the hip, at the same time, will be Alaga.

285-286. *Kartarī*: Leaping on toes with Kartarī hands held behind the left foot, and holding on one's waist a downward Śikhara hand at the same time, will be Kartarī jump.

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286 287. *Aśva*: First, leap on two feet and then place them together, and make Tripatāka with both the hands. This will be Aśva jump.

287-288. *Moṭita*: Leaping on both sides alternately like a Kartarī, will be Moṭita jump.

288-289. *Kṛpālaga*: By heels of both the feet alternately touch the hip and keep Ardhacandra hands between the two. This will make Kṛpālaga.

Various Flights (Bhramarī)

289-291. Here, we shall describe various flights [in a dance]. According to persons versed in the Nāṭyaśāstra they are seven: Utpluta, Cakra, Garuḍa, Ekapāda, Kuñcita, Ākāśa and Aṅga.

292. *Utpluta*: If a person moves round his entire body from a Samapāda posture, he is said to perform the Utpluta bhramarī.

293. *Cakra*: If keeping feet on the earth and carrying Tripatāka hands, one moves round rapidly one then performs Cakra bhramarī.

294. *Garuḍa*: Stretch one foot across another and put the knee on the earth and then move about rapidly with outstretched arms. This will be the Garuḍa bhramarī.

295. *Ekapāda*: Moving round alternately on one foot will be the Ekapāda bhramarī.

296. *Kuñcita*: Moving round with knees bent will be the Kuñcita bhramarī.

296-297. *Ākāśa*: If one moves round his entire body after making his fully stretched feet wide apart in a jump, he will make the Ākāśa bhramarī.

297-298. *Aṅga*: If one leaps with feet half a cubit apart and then stops, he performs the Aṅga bhramarī.

Different Gaits

298-300. Now the definition of various Cārīs will be told by me. According to persons who know Bharata's works well they are eight:

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Calana, Caṅkramaṇa, Saraṇa, Veginī, Kuṭṭana, Luṭhita, Lolita, and Viṣama.

301. *Calana* (walking): Advancing a foot from its natural place will be Calana (walking).

301-302. *Caṅkramaṇa* (making a leap): Persons well-versed in *nāṭya* say that a gait made by two feet carefully raised up and thrown sideways alternately, is called Caṅkramaṇa (making a leap).

302-303. *Saraṇa* (moving): Moving like a leech that is covering ground, by joining one heel with another [at each step] and holding at the same time Patāka hands, is called Saraṇa (moving).

304-305. *Veginī* (running): If a *naṭa* walks swiftly on his heels or toes or by his entire sole, and holds Alapadma and Tripatāka hands alternately, he is said to go with Veginī (running) gait.

305-306. *Kuṭṭana* (pounding): The striking of the earth with the heel or the fore-part of a foot or the entire sole, is called Kuṭṭana.

306. *Luṭhita* (rolling): Performing Kuṭṭana from the Svastika posture, is called Luṭhita (rolling).

307. *Lolita* (trembling): Slowly moving a foot which has not touched the earth after performing Kuṭṭana as described before, is called Lolita (trembling).

308 *Viṣama* (rough): Setting the left foot to the right of the right one, and the right foot to the left of the left one alternately at the time of walking, is called Viṣama (rough) gait.

Different Kinds of Stepping

309-310. The different kinds of stepping with their definitions will be told gradually. These are ten in number: Goose-step, Peacock-step, Deer-step, Elephant-step, Lion-step, Snake-step, Frog-step, Heroic-step and Human-step.

311-312. *Goose-step*: Placing slowly one foot after another at a distance of half a cubit and bending on two sides alternately and carrying Tripatāka with both hands, will be stepping like a goose.

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312-313. *Peacock-step*: To stand on toes and to carry Kapittha in both the hands and to move both the knees alternately will be making Peacock-steps.

313-314. *Deer-step*: Running forward or sideways like a deer with Tripatāka on both the hands will be called Deer-step.

314-315. *Elephant-step*: To walk slowly with Samapāda feet with hands holding Patāka on both sides is to have Elephant-step.

315-316. *Horse-step*: To raise the right foot and jump in quick succession and to hold Śikhara with the left hand and Patāka with the right [hand] will be the Horse-step.

317. *Lion-step*: First stand on toes and then jump forward swiftly and proceed in this manner with Śikhara held in both the hands. This will be the Lion-step.

318. *Snake-step*: If one holds Tripatāka with both hands and on both sides and walks as before, he is said to move like a snake.

319. *Frog-step*: If one holds Śikhara with both hands and steps almost like a lion, he is said to go with Frog-steps.

320. *Heroic step*: Coming from a distance holding Śikhara with the left hand and Patāka with the right one, will be called the Heroic step.

321-322. *Human step*: When one goes round in quick succession and puts the left hand on the waist, holds Kaṭakāmukha with the right one, he is said to move with Human steps.

323-324. Maṇḍalas, Utplavanas, Bhramarīs, Cārīs, Gatis according to their relation to one another are endless in number and variety. Uses of these in dance and drama are to be learnt from the Śāstras, tradition, and through the favour of wise people.

THE END

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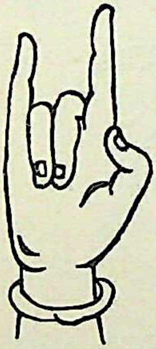
ILLUSTRATIONS

PATĀKA
पताक

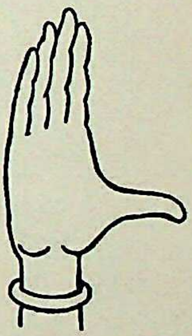
TRIPATĀKA
त्रिपताक

ARDHAPATĀKA
अर्धपताक



KARTARĪMUKHA
कर्तरीमुख

MAYŪRA
मयूर



ARDHACANDRA
अर्धचन्द्र

ARĀLA
अराल

ŚUKATUṆḌA
शुकतुंड

MUṢṬI
मुष्टि

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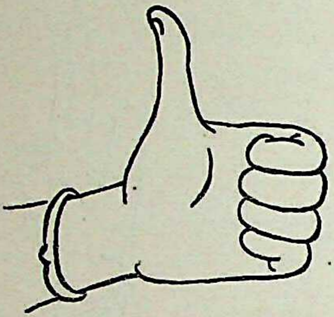
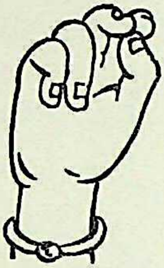


ŚIKHARA
शिखर

KAPITTHA
कपित्थ



KAṬAKĀMUKHA
कटकामुख

SŪCĪ
सूची

CANDRAKALĀ
चन्द्रकला

PADMAKOSA
पद्मकोश

SARPAŚĪRṢA
सर्पशीर्ष

MṚIGAŚĪRṢA
मृगशीर्ष

SIMHAMUKHA (SIDE)
सिंहमुख (पार्श्व)

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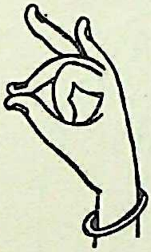
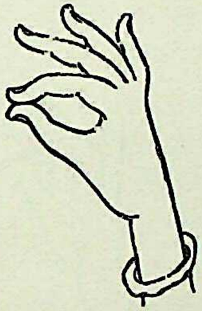
KÃNGULA (SIDE)
काङ्गुल (पार्श्व)

ALAPADMA
अलपद्म

CATURA (SIDE)
चतुर (पार्श्व)



BHRAMARA
भ्रमर

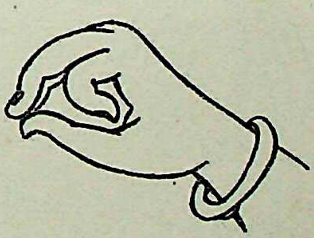


HAṂSĀSYA
हंसास्य

HAṂSAPAKṢA
हंसपक्ष

SANDAṂŚA
सन्दंश

MUKULA
मुकुल



TĀMRACUḌA
ताम्रचुड

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TRIŚULA
त्रिशुल

VYĀGHRA
व्याघ्र

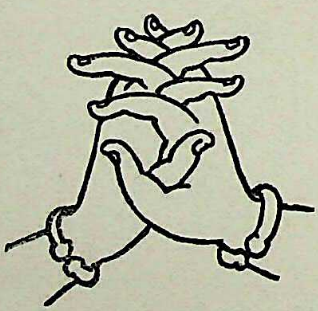
ARDHASŪCĪ
अर्धसूची

KAṬAKA
कटक

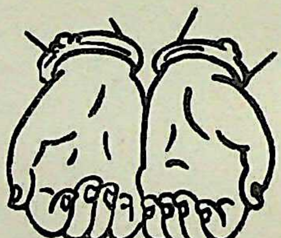
PALLĪ
पल्ली

AÑJALI
अजंलि

KAPOTA
कपोत



KARKAṬA
कर्कट



PUṢPAPUṬA
पुष्पपुट

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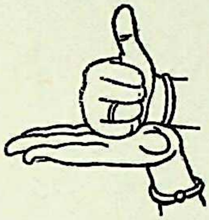
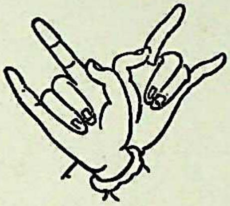
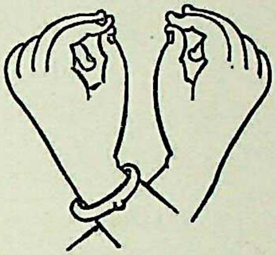


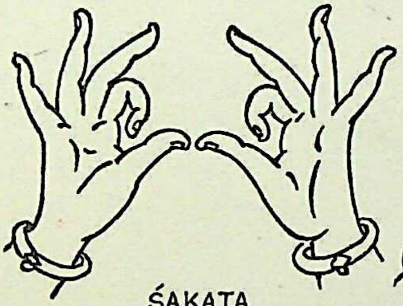
ŚIVALIṄGA
शिवलिंग



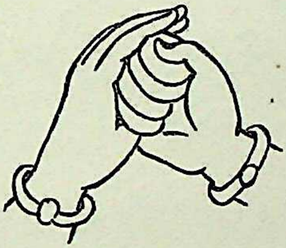
KAṬAKĀVARDHANA
कटकावर्धन



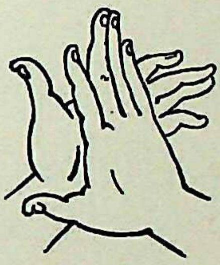
KARTARĪSVASTIKA
कर्तरीस्वस्तिक



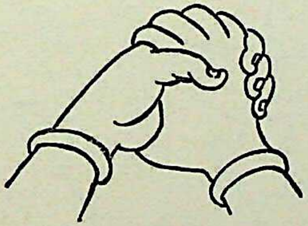
ŚAKAṬA
शकट



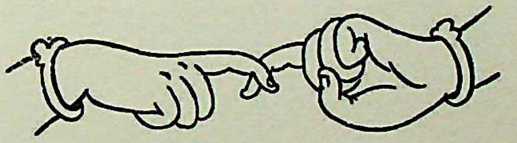
ŚAṀKHA
शंख



CAKRA
चक्र



SAMPUṬA
सम्पुट



PĀŚA
पाश

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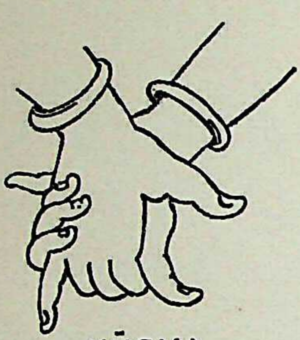
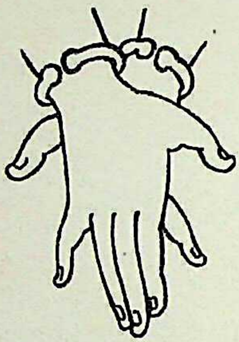
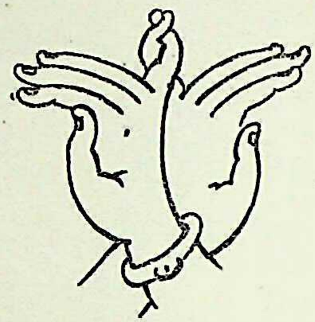


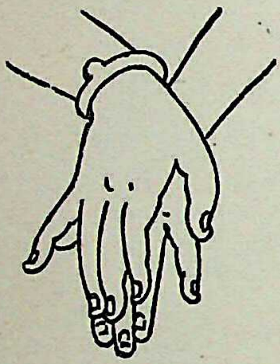
KŪRMA
कूर्म



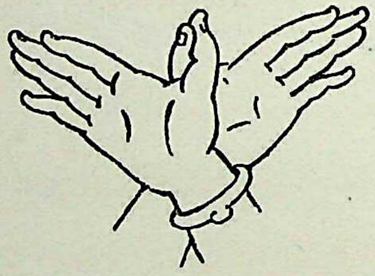
MATSYA
मत्स्य



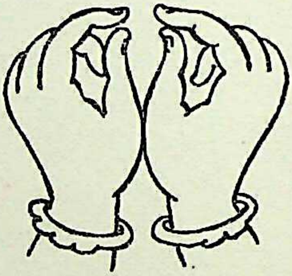
KĪLAKA
कीलक



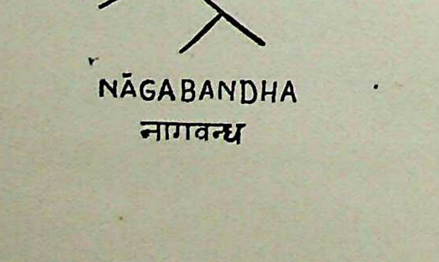
VARĀHA
वराह



GARUḌA
गरुड



BHERUṆḌA
भेरुडं



NĀGABANDHA
नागबन्ध

KHAṬVĀ
खट्वा

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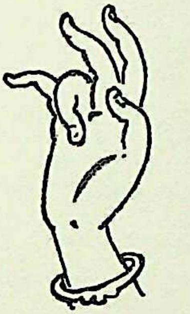
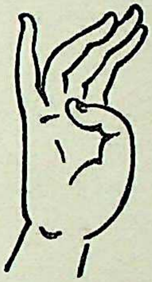
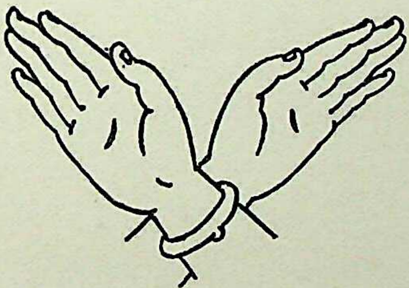


KÀNGULA (FRONT)
कांगुल (सम्मुख)

SIṀHAMUKHA (FRONT)
सिंहमुख (सम्मुख)



CATURA (FRONT)
चतुर (सम्मुख)



SVASTIKA
स्वस्तिक

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नन्दिकेश्वर-विरचितम्

अभिनयदर्पणम्

[नमस्क्रिया]

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।
आहार्यं चन्द्रतारादि तं नुमः सात्त्विकं शिवम् ॥१॥

[नाट्योत्पत्तिः]

नाट्यवेदं ददौ पूर्वं भरताय चतुर्मुखः ।
ततश्च भरतः सार्धं गन्धर्वाप्सरसां गणैः ॥२॥
नाट्यं नृत्तं तथा नृत्यमग्रे शम्भोः प्रयुक्तवान् ।
प्रयोगमुद्धतं स्मृत्वा स्वप्रयुक्तं ततो हरः ॥३॥
तण्डुना स्वगणाग्रण्या भरताय न्यदीदिशत् ।
लास्यमस्याग्रतः प्रीत्या पार्वत्या समदीदिशत् ॥४॥
बुद्ध्वाऽथ तण्डवं ताण्डोर्मर्त्येभ्यो मुनयोऽवदन् ।
पार्वती त्वनुशास्ति स्म लास्यं बाणात्मजामुषाम् ॥५॥
तया द्वारवतीगोप्यस्ताभिः सौराष्ट्रयोषितः ।
ताभिस्तु तत्तद्देशीयास्तदशिष्यन्त योषितः ॥६॥
एवं परम्पराप्राप्तमेतल्लोके प्रतिष्ठितम् ।

[नाट्यप्रशंसा]

ऋग्यजुः सामवेदेभ्यो वेदाच्चाथर्वणः क्रमात् ॥७॥

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पाठ्यं चाभिनयं गीतं रसान् संगृह्य पद्मजः ।
व्यरीरचच्छास्त्रमिदं धर्मकामार्थमोक्षदम् ॥८॥
कीर्तिप्रागल्भ्यसौभाग्यवैदग्ध्यानां प्रवर्धनम् ।
औदार्यस्थैर्यधैर्याणां विलासस्य च कारणम् ॥९॥
दुःखार्तिशोकनिर्वेदखेदविच्छेदकारणम् ।
अपि ब्रह्मपरानन्दादिदमभ्यधिकं मतम् ॥१०॥
जहार नारदादीनां चित्तानि कथमन्यथा ।

[नटनभेदाः]

एतच्चतुर्विधोपेतं नटनं त्रिविधं स्मृतम् ॥११॥
नाट्यं नृत्तं नृत्यमिति मुनिभिर्भरतादिभिः ।

[नटनप्रयोगकालः]

द्रष्टव्ये नाट्यनृत्ये च पर्वकाले विशेषतः ॥१२॥
नृत्तं तत्र नरेन्द्राणामभिषेके महोत्सवे ।
यात्रायां देवयात्रायां विवाहे प्रियसङ्गमे ॥१३॥
नगराणामगाराणां प्रवेशे पुत्रजन्मनि ।
शुभार्थिभिः प्रयोक्तव्यं माङ्गल्यं सर्वकर्मभिः ॥१४॥

[नाट्यम्]

नाट्यं तन्नाटकं चैव पूज्यं पूर्वकथायुतम् ।

[नृत्तम्]

भावाभिनयहीनं तु नृत्तमित्यभिधीयते ॥१५॥

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[नृत्यम्]

रसभावव्यञ्जनादियुक्तं नृत्यमितीर्यते ।
एतन्नृत्यं महाराजसभायां कल्पयेत् सदा ॥१६॥

सभापतिलक्षणम्

श्रीमान् धीमान् विवेकी वितरणनिपुणो गानविद्याप्रवीणः
सर्वज्ञः कीर्तिशाली सरसगुणयुतो हावभावेष्वभिज्ञः ।
मात्सर्यद्वेषहीनः प्रकृतिहितसदाचारशीलो दयालु-
र्धीरो दान्तः कलावानभिनयचतुरोऽसौ सभानायकः स्यात् ॥१७॥

मन्त्रिलक्षणम्

मेधासुस्थिरभाषणगुणपराः श्रीमद्यशोलम्पटा
भावज्ञा गुणदोषभेदनिपुणाः शृङ्गारलीलायुताः ।
मध्यस्था नयकोविदाः सहृदयाः सत्पण्डिता भान्ति ते
भाषाभेदविचक्षणाः सुकवयो अस्य प्रभोर्मन्त्रिणः ॥१८॥

सभालक्षणम्

सभाकल्पतरुर्भाति वेदशाखोपजीवितः ।
शास्त्रपुष्पसमाकीर्णो विद्वद्भ्रमरशोभितः ॥१९॥

[सभारचना]

एवंविधः सभानाथः प्राङ्मुखो निविशेन् मुदा ।
वर्तेरन् पार्श्वयोस्तस्य कविमन्त्रिसुहृज्जनाः ॥२०॥
तदग्रे नटनं कुर्यात् तत् स्थलं रङ्ग उच्यते ।
रङ्गमध्ये स्थिते पात्रे तत्समीपे नटोत्तमः ॥२१॥

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दक्षिणे तालधारी च पार्श्वद्वन्द्वे मृदङ्गकौ ।
तयोर्मध्ये गीतकारी श्रुतिकारस्तदन्तिके ॥२२॥
एवं तिष्ठेत् क्रमेणैव नाट्यादौ रङ्गमण्डली ।

पात्रलक्षणम्

तन्वी रूपवती श्यामा पीनोन्नतपयोधरा ॥२३॥
प्रगल्भा सरसा कान्ता कुशला ग्रहमोक्षयोः ।
विशाललोचना गीतवाद्यतालानुवर्तिनी ॥२४॥
परार्ध्यभूषासम्पन्ना प्रसन्नमुखपङ्कजा ।
एवंविधगुणोपेता नर्तकी समुदीरिता ॥२५॥

वर्जनीयपात्राणि

पुष्पाक्षी केशहीना च स्थूलोष्ठी लम्बितस्तनी ।
अतिस्थूलाप्यतिकृशा अत्युच्चाप्यतिवामना ॥२६॥
कुब्जा च स्वरहीना च दशैता नाट्यवर्जिताः ।

पात्रस्य प्राणाः

जवः स्थिरत्वं रेखा च भ्रमरी दृष्टिरश्रमः ॥२७॥
मेधा श्रद्धा वचो गीतं पात्रप्राणा दश स्मृताः ।
एवंविधेन पात्रेण नृत्यं कार्यं विधानतः ॥२८॥

[किङ्किणीलक्षणम्]

सुस्वराश्च सुरूपाश्च सूक्ष्मा नक्षत्रदेवताः ।
किङ्किण्यः कांस्यरचिता एकैकाङ्गुलिकान्तरम् ॥२९॥

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बध्नीयान्नीलसूत्रेण ग्रन्थिभिश्च दृढं पुनः।
शतद्वयं शतं वापि पादयोर्नाट्यकारिणी ॥३०॥

प्रार्थनादिक्रम्

विघ्नेशं मुरजाधिपं च गगनं स्तुत्वा महीं प्रार्थयेत्
तत्तद्वाद्यकदम्बकस्य विधिना पूजाविधामानयेत् ।
आलप्यातिमनोहरान् बहुविधीन् संपाद्य भूयस्तथा
गुर्वाज्ञामवलम्ब्य पात्रमुचितं शृङ्गारमेवारभेत् ॥३१॥

रङ्गाधिदेवतास्तुतिः

भरतकुलभाग्यकलिके भावरसानन्दपरिणताकारे ।
जगदेकमोहनकले जय जय रङ्गाधिदेवते देवि ॥३२॥

[पुष्पाञ्जलिः]

विघ्नानां नाशनं कर्तुं भूतानां रक्षणाय च ।
देवानां तुष्टये चापि प्रेक्षकाणां विभूतये ॥३३॥
श्रेयसे नायकस्यात्र पात्रसंरक्षणाय च ।
आचार्यशिक्षासिद्ध्यर्थं पुष्पाञ्जलिमथारभेत् ॥३४॥

[नाट्यक्रमः]

एवं कृत्वा पूर्वरङ्गं नृत्यं कार्यं ततः परम् ।
नृत्यं गीताभिनयनं भावतालयुतं भवेत् ॥३५॥
आस्येनालम्बयेद् गीतं हस्तेनार्थं प्रदर्शयेत् ।
चक्षुर्भ्यां दर्शयेद् भावं पादाभ्यां तालमाचरेत् ॥३६॥
यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥३७॥

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[अभिनयः]

तत्र त्वभिनयस्यैव प्राधान्यमिति कथ्यते ।
आङ्गिको वाचिकस्तद्वदाहार्यः सात्त्विकोऽपरः ॥३८॥
चतुर्धाभिनयस्-

[आङ्गिकाभिनयः]

तत्र आङ्गिकोऽङ्गैर्निदर्शितः ।

[वाचिकाभिनयः]

वाचा विरचितः काव्यनाटकादि तु वाचिकः ॥३९॥

[आहार्याभिनयः]

आहार्यो हारकेयूरवेषादिभिरलंकृतः ।

[सात्त्विकाभिनयः]

सात्त्विकः सात्त्विकैर्भावैर्भावज्ञेन विभावितः ॥४०॥
स्तम्भः स्वेदाम्बु रोमाञ्चः स्वरभङ्गोऽथ वेपथुः
वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥४१॥

[आङ्गिकाभिनयसाधनानि]

तत्राङ्गिकोऽङ्गप्रत्यङ्गोपाङ्गैस्त्रेधा प्रकाशतः ।

[अङ्गानि]

अङ्गान्यत्र शिरो हस्तौ वक्षः पार्श्वौ कटीतटौ ॥४२॥
पादाविति षडुक्तानि ग्रीवामप्यपरे जगुः ।

[प्रत्यङ्गानि]

प्रत्यङ्गान्यथ च स्कन्धौ बाहू पृष्ठं तथोदरम् ॥४३॥

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ऊरू जङ्घे षडित्याहुरपरे मणिबन्धकौ।
जानुनी कूर्परावेतत् त्रयमप्यधिकं जगुः ॥४४॥
ग्रीवा स्यादप्यु्

[उपाङ्गानि]

उपाङ्गन्तु स्कन्ध एव जगुर्बुधाः।
दृष्टिभ्रूपुटताराश्च कपोलौ नासिका हनू ॥४५॥
अधरो दशना जिह्वा चुबुकं वदनं तथा।
उपाङ्गानि द्वादशैव शिरस्यङ्गान्तरेषु च ॥४६॥
पार्ष्णिगुल्फौ तथाङ्गुल्यः करयोः पादयोस्तले।
एतानि पूर्वशास्त्रानुसारेणोक्तानि वै मया ॥४७॥
नृत्यमात्रोपयोगीनि कथ्यन्ते लक्षणैः क्रमात्।
अङ्गानां चलनादेव प्रत्यङ्गोपाङ्गयोरपि ॥४८॥
चलनं प्रभवेत्तस्मात् सर्वेषां नात्र लक्षणम्।

शिरोभेदाः

सममुद्वाहितमधोमुखमालोलितं धुतम् ॥४९॥
कम्पितं च परावृत्तमुत्क्षिप्तं परिवाहितम्।
नवधा कथितं शीर्षं नाट्यशास्त्रविशारदैः ॥५०॥

समशिरः

निश्चलं सममाख्यातं यन्नत्युन्नतिवर्जितम्।

विनियोगः

नृत्यारम्भे जपादौ च गर्वे प्रणयकोपयोः ॥५१॥

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स्तम्भने निष्क्रियत्वे च समशीर्षमुदाहृतम् ।

उद्वाहितशिरः

उद्वाहितशिरो ज्ञेयमूर्ध्वभागोन्नताननम् ॥५२॥

विनियोगः

ध्वजे चन्द्रे च गगने पर्वते व्योमगामिषु ।
तुङ्गवस्तुनि संयोज्यमुद्वाहितशिरो बुधैः ॥५३॥

अधोमुखशिरः

अधस्तान्नमितं वक्त्रमधोमुखमितीरितम् ।

विनियोगः

लज्जाखेदप्रणामेषु दुश्चिन्तामूर्छयोस्तथा ॥५४॥
अधःस्थितार्थनिर्देशे युज्यतेऽम्बुनि मज्जने ।

आलोलितशिरः

मण्डलाकारमुद्भ्रान्तमालोलितं शिरो भवेत् ॥५५॥

विनियोगः

निद्रोद्वेगग्रहावेशमदमूर्छासु तन्मतम् ।
भ्रमणे विकटोद्दामहास्ये चालोलितं शिरः ॥५६॥

धुतशिरः

वामदक्षिणभागेषु चलितं तद्धुतं शिरः ।

विनियोगः

नास्तीति वचने भूयः पार्श्वदेशावलोकने ॥५७॥
जनाश्वासे विस्मये च विषादेऽनीप्सिते तथा ।
शीतार्ते ज्वरिते भीते सद्यःपीतासवे तथा ॥५८॥

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युद्धे यत्ने निषेधादावमर्षे स्वाङ्गवीक्षणे ।
पार्श्वाह्वाने च तस्योक्तः प्रयोगो भरतादिभिः ॥५९॥

कम्पितशिरः

ऊर्ध्वाधोभागचलितं तच्छिरः कम्पितं भवेत् ।

विनियोगः

रोषे तिष्ठेति वचने प्रश्ने संख्योपहूतयोः ॥६०॥
आवाहने तर्जने च कम्पितं विनियुज्यते ।

परावृत्तशिरः

पराङ्मुखीकृतं शीर्षं परावृत्तमितीरितम् ॥६१॥

विनियोगः

तत् कार्यं कोपलज्जादिकृते वक्त्रापसरणे ।
अनादरे कचे तूष्णीं परावृत्तशिरो भवेत् ॥६२॥

उत्क्षिप्तशिरः

पार्श्वोर्ध्वभागचलितमुत्क्षिप्तं कथ्यते शिरः ।

विनियोगः

गृहाणागच्छेत्याद्यर्थसूचने परिपोषणे ॥६३॥
अङ्गीकारे प्रयोक्तव्यमुत्क्षिप्तं नाम शीर्षकम् ।

परिवाहितशिरः

पार्श्वयोश्चामरमिव ततं चेत् परिवाहितम् ॥६४॥

विनियोगः

मोहे च विरहे स्तोत्रे सन्तोषे चानुमोदने ।
विचारे च प्रयोक्तव्यं परिवाहितशीर्षकम् ॥६५॥

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दृष्टिभेदाः

सममालोकितं साची ऽऽलोकितनिमीलिते ।
उल्लोकितानुवृत्ते च तथा चैवावलोकितम् ॥६६॥
इत्यष्टौ दृष्टिभेदाः स्युः कीर्तिताः पूर्वसूरिभिः ।

समदृष्टिः

वीक्षणं सुरनारीवत् सानन्दं समवीक्षणम् ॥६७॥

विनियोगः

नाट्यारम्भे तुलायां चाप्यन्यचिन्ताविनिश्चये ।
आश्चर्ये देवतारूपे समदृष्टिरुदाहृता ॥६८॥

आलोकितदृष्टिः

आलोकितं भवेदाशुभ्रमणं स्फुटवीक्षणम् ।

विनियोगः

कुलालचक्रभ्रमणे सर्ववस्तुप्रदर्शने ॥६९॥
याञ्चायां च प्रयोक्तव्यमालोकितनिरीक्षणम् ।

साचीदृष्टिः

स्वस्थाने तिर्यगाकारमपाङ्गवलनं क्रमात् ॥७०॥
साचीदृष्टिरिति ज्ञेया नाट्यशास्त्रविशारदैः ।

विनियोगः

इङ्गिते श्मश्रुसंस्पर्शे शरलक्ष्ये शुके स्मृतौ ॥७१॥
सूचनायां च कार्याणां नाट्ये साचीनिरीक्षणम् ।

प्रलोकितदृष्टिः

प्रलोकितं परिज्ञेयं चलनं पार्श्वभागयोः ॥७२॥

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विनियोगः

उभयोः पार्श्वयोर्वस्तु निर्देशे च प्रसंजिते ।
चलने बुद्धिजाड्ये च प्रलोकितनिरीक्षणम् ॥७३॥

मीलितदृष्टिः

दृष्टेरर्धविकाशेन मीलिता दृष्टिरीरिता ।

विनियोगः

आशीविषे पारवश्ये जपे ध्याने नमस्कृतौ ॥७४॥
उन्मादे सूक्ष्मदृष्टौ च मीलिता दृष्टिरीरिता ।

उल्लोकितदृष्टिः

उल्लोकितमिति ज्ञेयमूर्ध्वभागे विलोकनम् ॥७५॥

विनियोगः

ध्वजाग्रे गोपुरे देवमण्डले पूर्वजन्मनि ।
औन्नत्ये चन्द्रिकादावप्युल्लोकितनिरीक्षणम् ॥७६॥

अनुवृत्तदृष्टिः

ऊर्ध्वाधो वीक्षणं वेगादनुवृत्तमितीरितम् ।

विनियोगः

कोपदृष्टौ प्रियामन्त्रे अनुवृत्तनिरीक्षणम् ॥७७॥

अवलोकितदृष्टिः

अधस्ताद्दर्शनं यत्तदवलोकितमुच्यते ।

विनियोगः

छायालोके विचारे च चर्यायां पठनश्रमे ॥७८॥

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स्वाङ्गावलोकने यानेऽप्यवलोकितमुच्यते ।

ग्रीवाभेदाः

सुन्दरी च तिरश्चीना तथैव परिवर्तिता ॥७९॥
प्रकम्पिता च भावज्ञैर्ज्ञेया ग्रीवा चतुर्विधा ।

सुन्दरी ग्रीवा

तिर्यक् चञ्चलिता ग्रीवा सुन्दरीति निगद्यते ॥८०॥

विनियोगः

स्नेहारम्भे तथा यत्ने सम्यगर्थे च विस्तृते ।
सरसत्वानुमोदे च सा ग्रीवा सुन्दरी मता ॥८१॥

तिरश्चीना ग्रीवा

पार्श्वयोरुर्ध्वभागे तु चलिता सर्पयानवत् ।
सा ग्रीवा तु तिरश्चीनेत्युच्यते नाट्यकोविदैः ॥८२॥

विनियोगः

खड्गश्रमे सर्पगत्यां तिरश्चीना प्रयुज्यते ।

परिवर्तिता ग्रीवा

सव्यापसव्यचलिता ग्रीवा यत्रार्धचन्द्रवत् ॥८३॥
सा हि नाट्यकलाभिज्ञैर्विज्ञेया परिवर्तिता ।

विनियोगः

शृङ्गारनटने कान्तकपोलद्वयचुम्बने ॥८४॥
नाट्यतत्त्वविचारज्ञैः प्रयोज्या परिवर्तिता ।

प्रकम्पिता ग्रीवा

पुरः पश्चात् प्रचलनात् कपोतीकण्ठकम्पवत् ॥८५॥

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प्रकम्पितेति सा ग्रीवा नाट्यशास्त्रे प्रशस्यते ।

विनियोगः

युष्मदस्मदिति प्रोक्ते देशीनाट्ये विशेषतः ॥८६॥
दोलायां भणिते चैव प्रयोक्तव्या प्रकम्पिता ।

हस्तभेदाः

अथेदानीन्तु हस्तानां लक्षणं प्रोच्यते मया ॥८७॥
असंयुताः संयुताश्च हस्तद्वेधा निरूपिता ।
तत्रासंयुतहस्तानामादौ लक्षणमुच्यते ।८८॥।

असंयुतहस्ताः

पताकस्त्रिपताकोऽर्धपताकः कर्तरीमुखः ।
मयूराख्योऽर्धचन्द्रश्च अरालः शुकतुण्डकः ॥८९॥
मुष्टिश्च शिखराख्यश्च कपित्थः कटकामुखः ।
सूची चन्द्रकला पद्मकोशः सर्पशिरस्तथा ॥९०॥
मृगशीर्षः सिंहमुखः कांगुलश्चालपद्मकः ।
चतुरो भ्रमरश्चैव हंसास्यो हंसपक्षकः ॥९१॥
शन्दंशो मुकुलश्चेव ताम्रचूडस्त्रिशूलकः ।
इत्यसंयुतहस्तानामष्टाविंशतिरीरिता ॥९२॥

पताकहस्तः

अङ्गुल्यः कुञ्चिताङ्गुष्ठः संश्लिष्टाः प्रसृता यदि ।
स पताककरः प्रोक्तो नृत्यकर्मविशारदैः ॥९३॥

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विनियोगः

नाट्यारम्भे वारिवाहे वने वस्तुनिषेधने ।
कुचस्थले निशायां च नद्यामरमण्डले ॥९४॥
तुरङ्गे खण्डने वायौ शयने गमनोद्यमे ।
प्रतापे च प्रसादे च चन्द्रिकायां घनातपे ॥९५॥
कवाटपाटने सप्तविभक्त्यर्थे तरङ्गके ।
वीथिप्रवेशभावेऽपि समत्वे चाङ्गरागके ॥९६॥
आत्मार्थे शपथे चापि तूष्णींभावनिदर्शने ।
तालपत्रे च खेटे च द्रव्यादिस्पर्शने तथा ॥९७॥
आशीर्वादक्रियायां च नृपश्रेष्ठस्य भावने ।
तत्र तत्रेति वचने सिन्धौ च सुकृतिक्रमे ॥९८॥
सम्बोधने पुरोगेऽपि खड्गरूपस्य धारणे ।
मासे संवत्सरे वर्षदिने सम्मार्जने तथा ॥९९॥
एवमर्थेषु युज्यन्ते पताकहस्तभावनाः ।

त्रिपताकहस्तः

स एव त्रिपताकः स्याद्वक्रितानामिकाङ्गुलिः ॥१००॥

विनियोगः

मकुटे वृक्षभावेषु वज्रे तद्धरवासवे ।
केतकीकुसुमे दीपे वह्निज्वाला विजृम्भने ॥१०१॥
कपोते पत्रलेखायां बाणार्थे परिवर्तने ।
युज्यते त्रिपताकोऽयं कथितो भरतोत्तमैः ॥१०२॥

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अर्धपताकहस्तः

त्रिपताके कनिष्ठा चेद् वक्रिताऽर्धपताकिका।

विनियोगः

पल्लवे फलके तीरे उभयोरिति वाचके ॥१०३॥
क्रकचे छुरिकायां च ध्वजे गोपुरशृङ्गयोः ।
युज्यतेऽर्धपताकोऽयं तत्तत्कर्मप्रयोगके ॥१०४॥

कर्तरीमुखहस्तः

अस्यैव चापि हस्तस्य तर्जनी च कनिष्ठिका ।
बहिः प्रसारिते द्वे च स करः कर्तरीमुखः ॥१०५॥

विनियोगः

स्त्रीपुंसयोस्तु विश्लेषे विपर्यासपदेऽपि वा ।
लुण्ठने नयनान्ते च मरणे भेदभावने ॥१०६॥
विद्युदर्थेऽप्येकशय्याविरहे पतने तथा ।
लतायां युज्यते यस्तु स करः कर्तरीमुखः ॥१०७॥

मयूरहस्तः

अस्मिन्नामिकाङ्गुष्ठौ श्लिष्टौ चान्याः प्रसारिताः ।
मयूरहस्तः कथितः करटीकाविचक्षणैः ॥१०८॥

विनियोगः

मयूरास्ये लतायां च शकुने वमने तथा ।
अलकस्यापनयने ललाटतिलकेषु च ॥१०९॥
नद्युदकस्य निक्षेपे शास्त्रवादे प्रसिद्धके ।
एवमर्थेषु युज्यन्ते मयूरकरभावनाः ११०॥

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अर्धचन्द्रहस्तः

अर्धचन्द्रकरः सोऽयं पताकेऽङ्गुष्ठसारणात् ।

विनियोगः

चन्द्रे कृष्णाष्टमीभाजि गलहस्तार्थकेऽपि च ॥१११॥
भल्लायुधे देवतानामभिषेचनकर्मणि ।
भुक्पात्रे चोद्भवे कट्यां चिन्तायामात्मवाचके ॥११२॥
ध्याने च प्रार्थने चापि अङ्गानां स्पर्शने तथा ।
प्राकृतानां नमस्कारे अर्धचन्द्रो नियुज्यते ॥११३॥

अरालहस्तः

पताके तर्जनी वक्रा नाम्ना सोऽयमरालकः ।

विनियोगः

विषाद्यमृतपानेषु प्रचण्डपवनेऽपि च ॥११४॥

शुकतुण्डहस्तः

अस्मिन्ननामिका वक्रा शुकतुण्डकरो भवेत् ।

विनियोगः

बाणप्रयोगे कुन्तार्थे वाऽऽलयस्य स्मृतिक्रमे ॥११५॥
मर्मोक्त्यामुग्रभावेषु शुकतुण्डो नियुज्यते ।

मुष्टिहस्तः

मेलनादङ्गुलीनाञ्च कुञ्चितानां तलान्तरे ॥११६॥
अङ्गुष्ठश्चोपरियुतो मुष्टिहस्तोऽयमीर्यते ।

विनियोगः

स्थिरे कचग्रहे दार्ढ्ये वस्त्वादीनां च धारणे ॥११७॥

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मल्लानां युद्धभावेऽपि मुष्टिहस्तोऽयमिष्यते ।

शिखरहस्तः

चेन्मुष्टिरुन्नताङ्गुष्ठः स एव शिखरः करः ॥११८॥

विनियोगः

मदने कार्मुके स्तम्भे निश्चये पितृकर्मणि ।
ओष्ठे प्रविष्टरूपे च रदने प्रश्नभावने ॥११९॥
लिङ्गे नास्तीति वचने स्मरणेऽभिनयान्तिके ।
कटिबन्धाकर्षणे च परिरम्भविधिक्रमे ॥१२०॥
घण्टानिनादे शिखरो युज्यते भरतादिभिः ।

कपित्थहस्तः

अङ्गुष्ठमूर्ध्निशिखरे वक्रिता यदि तर्जनी ॥१२१॥
कपित्थाख्यः करः सोऽयं कीर्तितो नृत्तकोविदैः ।

विनियोगः

लक्ष्म्यां चैव सरस्वत्यां नटानां तालधारणे ॥१२२॥
गोदोहनेऽप्यञ्जने च लीलाकुसुमधारणे ।
चेलाञ्चलादिग्रहणे पटस्यैवावगुण्ठने ॥१२३॥
धूपदीपार्चने चापि कपित्थः संप्रयुज्यते ।

कटकामुखहस्तः

कपित्थे तर्जनी चोर्ध्वमुच्छ्रिताङ्गुष्ठमध्यमा ॥१२४॥
कटकामुखहस्तोऽयं कीर्तितो भरतागमैः ।

विनियोगः

कुसुमावचये मुक्तास्रग्दाम्नां धारणे तथा ॥१२५॥

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शरमध्याकर्षणे च नागल्लीप्रदानके ।
कस्तूरिकादिवस्तूनां पेषणे गन्धवासने ॥१२६॥
वचने दृष्टिभावेऽपि कटकामुख इष्यते ।

सूचीहस्तः

ऊर्ध्वप्रसारिता यत्र कटकामुखतर्जनी ॥१२७॥
सूचीहस्तः स विज्ञेयो भरतागमकोविदैः ।

विनियोगः

एकार्थेऽपि परब्रह्मभावनायां शतेऽपि च ॥१२८॥
रवौ नगर्यां लोकार्थे तथेति वचनेऽपि च ।
यच्छब्देऽपि तच्छब्दे विजनार्थेऽपि तर्जने ॥१२९॥
कार्श्ये शलाके वपुषि आश्चर्ये वेणिभावने ।
छत्रे समर्थे पाणौ च रोमाल्यां भेरीवादने ॥१३०॥
कुलालचक्रभ्रमणे रथाङ्गमण्डले तथा ।
विवेचने दिनान्ते च सूचीहस्तः प्रकीर्तितः ॥१३१॥

चन्द्रकलाहस्तः

सूच्यामङ्गुष्ठमोक्षे तु करश्चन्द्रकला भवेत् ।

विनियोगः

चन्द्रे मुखे च प्रादेशे तन्मात्राकारवस्तुनि ॥१३२॥
शिवस्य मुकुटे गङ्गानद्यां च लगुडेऽपि च ।
एषां चन्द्रकला चैव विनियोज्या विधीयते ॥१३३॥

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पद्मकोशहस्तः

अङ्गुल्यो विरला किञ्चित् कुञ्चितास्तलनिम्नगाः ।
पद्मकोशाभिधो हस्तस्तन्निरूपणमुच्यते ॥१३४॥

विनियोगः

फले बिल्वकपित्थादौ स्त्रीणां च कुचकुम्भयोः ।
आवर्ते कन्दुके स्थाल्यां भोजने पुष्पकोरके ॥१३५॥
सहकारफले पुष्पवर्षे मञ्जरिकादिषु ।
जपाकुसुमभावे च घण्टारूपे विधानके ॥१३६॥
वल्मीके कमलेऽप्यण्डे पद्मकोशो विधीयते ।

सर्पशीर्षहस्तः

पताका नमिताग्रा चेत् सर्पशीर्षकरो भवेत् ॥१३७॥

विनियोगः

चन्दने भुजगे मन्द्रे प्रोक्षणे पोषणादिषु ।
देवस्योदकदानेषु आस्फाले गजकुम्भयोः ॥१३८॥
भुजस्थाने मल्लानां तु युज्यते सर्पशीर्षकः ।

मृगशीर्षहस्तः

अस्मिन् कनिष्ठिकाङ्गुष्ठे प्रसृते मृगशीर्षकः ॥१३९॥

विनियोगः

स्त्रीणामर्थे कपोले च चक्रमर्यादयोरपि ।
भीत्यां विवादे नेपथ्ये आह्वाने च त्रिपुण्ड्रके ॥१४०॥
मृगमुखे रङ्गमल्ल्यां पादसंवाहने तथा ।
सर्वस्वे मिलने काममन्दिरे छत्रधारणे ॥१४१॥

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सञ्चारे च प्रियाह्वाने युज्यते मृगशीर्षकः ।

सिंहमुखहस्तः

मध्यमानामिकाग्राभ्यामङ्गुष्ठो मिश्रितो यदि ॥१४२॥
शेषौ प्रसारितौ यत्र स सिंहास्यकरो भवेत् ।

विनियोगः

होमे शशे गजे दर्भचलने पद्मदामनि ॥१४३॥
सिंहानने वैद्यपाके शोधने संप्रयुज्यते ।

काङ्गुलहस्तः

पद्मकोशेऽनामिका चेन्नम्रा काङ्गुलहस्तकः ॥१४४॥

धुतशिरः

लकुचस्य फले बालकिङ्किण्यां घण्टिकार्थके ।
चकोरे क्रमुके बालकुचे कह्लारके तथा ॥१४५॥
चातके नालिकेरे च काङ्गुलो युज्यते करः ।

अलपद्महस्तः

कनिष्ठाद्या वक्रिताश्च विरलाश्चालपद्मकः ॥१४६॥

विनियोगः

विकचाब्जे कपित्थादिफले चावर्तके कुचे ।
विरहे मुकुरे पूर्णचन्द्रे सौन्दर्यभावने ॥१४७॥
धम्मिल्ले चन्द्रशालायां ग्रामे चोद्धृतकोपयोः ।
तटाके शकटे चक्रवाके कलकलारवे ॥१४८॥

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श्लाघने सोऽलपद्मश्च कीर्तितो भरतागमे ।

चतुरहस्तः

तर्जन्याद्यास्त्रय श्लिष्टाः कनिष्ठा प्रसृता यदि ॥१४९॥
अङ्गुष्ठोऽनामिकामूले तिर्यक् चेच्चतुरः करः ।

विनियोगः

कस्तूर्यां किञ्चिदर्थे च स्वर्णे ताम्रे च लोहके ॥१५०॥
आर्द्रे खेदे रसास्वादे लोचने वर्णभेदने ।
प्रमाणे सरसे मन्दगमने शकलीकृते ॥१५१॥
आनने घृततैलादौ युज्यते चतुरः करः ।

भ्रमरहस्तः

मध्यमाङ्गुष्ठसंयोगे तर्जनी वक्रिताकृतिः ॥१५२॥
शेषाः प्रसारिताश्चासौ भ्रमराभिधहस्तकः ।

विनियोगः

भ्रमरे च शुके पक्षे सारसे कोकिलादिषु ॥१५३॥
भ्रमराख्यश्च हस्तोऽयं कीर्तितो भरतागमे ।

हंसास्यहस्तः

मध्यमाद्यास्त्रयोऽङ्गुल्यः प्रसृता विरला यदि ॥१५४॥
तर्जन्यङ्गुष्ठसंश्लेषात् करो हंसास्यको भवेत् ।

विनियोगः

माङ्गल्ये सूत्रबन्धे च उपदेशविनिश्चये ॥१५५॥
रोमाञ्चे मौक्तिकादौ च दीपवर्तिप्रसारणे ।
निकषे मल्लिकादौ च चित्रे तल्लेखने तथा ॥१५६॥

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दंशे च जलबन्धे च हंसास्यो युज्यते करः ।

हंसपक्षहस्तः

सर्पशीर्षकरे सम्यक् कनिष्ठा प्रसृता यदि ॥१५७॥
हंसपक्षः करः सोऽय तन्निरूपणमुच्यते ।

विनियोगः

षट्संख्यायां सेतुबन्धे नखरेखाङ्कणे तथा ॥१५८॥
पिधाने हंसपक्षोऽयं कथितो भरतागमे ।

सन्दंशहस्तः

पुनः पुनः पद्मकोशः संश्लिष्टो विरलो यदि ॥१५९॥
सन्दंशाभिधहस्तोऽयं कीर्तितो नृत्यकोविदैः ।

विनियोगः

उदरे वलिदाने च व्रणे कीटे महाभये ॥१६०॥
अर्चने पञ्चसंख्यायां सन्दंशाख्यो नियुज्यते ।

मुकुलहस्तः

अङ्गुलीपञ्चकं चैव मेलयित्वा प्रदर्शने ॥१६१॥
मुकुलाभिधहस्तोऽयं कीर्त्यते भरतागमे ।
कुमुदे भोजने पञ्चबाणे मुद्रादिधारणे ॥१६२॥
नाभौ च कदलीपुष्पे युज्यते मुकुलः करः ।

ताम्रचूडहस्तः

मुकुले ताम्रचूडः स्यात्तर्जनी वक्रिता यदि ॥१६३॥

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विनियोगः

कुक्कुटादौ वके काके उष्ट्रे वत्से च लेखने ।
युज्यते ताम्रचूडाख्यः करो भरतवेदिभिः ॥१६४॥

त्रिशूलहस्तः

निकुञ्चनयुताङ्गुष्ठकनिष्ठस्तु त्रिशूलकः ।

विनियोगः

बिल्वपत्रे त्रित्वयुक्ते त्रिशूलकर ईरितः ॥१६५॥

व्याघ्रहस्तः

कनिष्ठाङ्गुष्ठनमने मृगशीर्षकरे तथा ।
व्याघ्रहस्तः स विज्ञेयो भरतागमकोविदैः ॥१६६॥

विनियोगः

व्याघ्रे भेके मर्कटे च शुक्तौ संयुज्यते करः ।

अर्धसूचीहस्तः

कपित्थे तर्जनी ऊर्ध्वसारणे त्वर्धसूचिकः ॥१६७॥

विनियोगः

अङ्कुरे पक्षिशावादौ बृहत्कीटे नियुज्यते ।

कटकहस्तः

सन्दंशोऽप्युर्ध्वभागे तु मध्यमानामिकान्वया ॥१६८॥
.... कटको हस्त उच्यते ।

विनियोगः

एतस्य विनियोगस्तु .... दर्शने ॥१६९॥

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आह्वानभावचलने .... ।

पल्लिहस्तः

मयूरे तर्जनीपृष्ठो मध्यमेन युतो यदि ॥१७०॥
पल्लिहस्तः स विज्ञेयः पल्ल्यर्थे विनियुज्यते ।
अभिनयवशादेषां संयुतत्वं प्रकीर्तितम् ॥१७१॥
मार्गप्रदर्शनं तेषां क्रमाल्लक्ष्यानुसारतः ।

संयुतहस्ताः

अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा ॥१७२॥
डोलाहस्तः पुष्पपुट उत्सङ्गः शिवलिङ्गकः ।
कटकावर्धनश्चैव कर्तरीस्वस्तिकस्तथा ॥१७३॥
शकटं शङ्खचक्रे च सम्पुटः पाशकीलकौ ।
मत्स्यः कूर्मो वराहश्च गरुडो नागबन्धकः ॥१७४॥
खट्वा भेरुण्ड इत्येते संख्याता संयुताः कराः ।
त्रयोविंशतिरित्युक्ताः पूर्वगैर्भरतादिभिः ॥१७५॥

अञ्जलिहस्तः

पताकातलयोर्योगादञ्जलिः कर ईरितः ।

विनियोगः

देवतागुरुविप्राणां नमस्कारेष्वनुक्रमात् ॥१७६॥
कार्यः शिरोमुखोरस्थो विनियोगेऽञ्जलिर्बुधैः ।

कपोतहस्तः

कपोतोऽसौ करो यत्र श्लिष्टाऽऽमूलाग्रपार्श्वकः ॥१७७॥

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विनियोगः

प्रणामे गुरुसम्भाषे विनयाङ्गीकृतेष्वयम् ।

कर्कटहस्तः

अन्योन्यस्यान्तरे यत्राङ्गुल्यो निःसृत्य हस्तयोः ॥१७८॥
अन्तर्बहिर्वा वर्तन्ते कर्कटः सोऽभिधीयते ।

विनियोगः

समूहागमने तुन्ददर्शने शङ्खपूरणे ॥१७९॥
अङ्गानां मोटने शाखोन्नमने च नियुज्यते ।

स्वस्तिकहस्तः

पताकयोः सन्नियुक्तः करयोर्मणिबन्धयोः ॥१८०॥
संयोगेन स्वस्तिकाख्यो मकरे विनियुज्यते ।

डोलाहस्तः

पताक ऊरूदेशस्थे डोलाहस्तोऽयमिष्यते ॥१८१॥

विनियोगः

नाट्यारम्भे प्रयोक्तव्य इति नाट्यविदो विदुः ।

पुष्पपुटहस्तः

संश्लिष्टकरयोः सर्पशीर्षः पुष्पपुटः करः ॥१८२॥

विनियोगः

नीराजनाविधौ वारिफलादिग्रहणेऽपि च ।
सन्ध्यायामर्घ्यदाने च मन्त्रपुष्पे च युज्यते ॥१८३॥

उत्सङ्गहस्तः

आन्योन्यबाहुदेशस्थौ मृगशीर्षकरौ यदि ।
उत्सङ्गहस्तः स ज्ञेयो भरतागमवेदिभिः ॥१८४॥

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विनियोगः

आलिङ्गने च लज्जायामङ्गदादिप्रदर्शने ।
बालानां शिक्षणे चायमुत्सङ्गो युज्यते करः ॥१८५॥

शिवलिङ्गहस्तः

वामेऽर्धचन्द्रो विन्यस्तः शिखरः शिवलिङ्गकः ।

विनियोगः

विनियोगस्तु तस्यैव शिवलिङ्गस्य दर्शने ॥१८६॥

कटकावर्धनहस्तः

कटकामुखयोः पाण्योः स्वस्तिको मणिबन्धयोः ।
कटकावर्धनाख्यः स्यादिति नाट्यविदो विदुः ॥१८७॥

विनियोगः

पट्टाभिषेके पूजायां विवाहादिषु युज्यते ।

कर्तरीस्वस्तिकहस्तः

कर्तरीस्वस्तिकाकारा कर्तरीस्वस्तिको भवेत् ॥१८८॥

विनियोगः

शाखासु चाद्रिशिखरे वृक्षेषु च नियुज्यते ।

शकटहस्तः

भ्रमरे मध्यमाङ्गुष्ठप्रसाराच्छकटो भवेत् ॥१८९॥

विनियोगः

राक्षसाभिनये प्रायः शकटो विनियुज्यते ।

शङ्खहस्तः

शिखरान्तर्गताङ्गुष्ठ इतराङ्गुष्ठसङ्गतः ॥१९०॥

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तर्जन्या युत अश्लिष्टः शङ्खहस्तः प्रकीर्तितः ।

विनियोगः

शङ्खादिषु प्रयोज्योऽयमित्याहुर्भरतादयः ॥१९१॥

चक्रहस्तः

यत्रार्धचन्द्रौ तिर्यञ्चावन्योन्यतलसंस्पृशौ ।
चक्रहस्तः स विज्ञेयश्चक्रार्थे विनियुज्यते ॥१९२॥

सम्पुटहस्तः

कुञ्चिताङ्गुलयश्चक्रे प्रोक्तः सम्पुटहस्तकः ।

विनियोगः

वस्त्वाच्छादे सम्पुटे च सम्पुटः कर ईरितः ॥१९३॥

पाशहस्तः

सूच्यां निकुञ्चिते श्लिष्टे तर्जन्यौ पाश ईरितः ।

विनियोगः

अन्योन्यकलहे पाशे शृङ्खलायां नियुज्यते ॥१९४॥

कीलकहस्तः

कनिष्ठे कुञ्चिते श्लिष्टे मृगशीर्षस्तु कीलकः ।

विनियोगः

स्नेहे नर्मानुलापे च कीलको विनियुज्यते ॥१९५॥

मत्स्यहस्तः

करपृष्ठोपरि न्यस्तो यत्र हस्तस्त्वधोमुखः ।
किञ्चित्प्रसारिताङ्गुष्ठकनिष्ठो मत्स्यनामकः ॥१९६॥

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विनियोगः

एतस्य विनियोगस्तु सम्मतो मत्स्यदर्शने ।

कूर्महस्तः

कुञ्चिताग्राङ्गुलिश्चक्रे त्यक्ताङ्गुष्ठकनिष्ठकः ॥१९७॥
कूर्महस्तः स विज्ञेयः कूर्मार्थे विनियुज्यते ।

वराहहस्तः

मृगशीर्षे त्वन्यतरे स्वोपर्येकः स्थिते यदि ॥१९८॥
कनिष्ठाङ्गुष्ठयोर्योगाद्वराहकर ईरितः ।

विनियोगः

एतस्य विवियोगः स्याद्वराहार्थप्रदर्शने ॥१९९॥

गरुडहस्तः

तिर्यक्तलस्थितावर्धचन्द्रावङ्गुष्ठयोगतः ।
गरुडहस्त हस्त इत्याहुर्गरुडार्थे नियुज्यते ॥२००॥

नागबन्धहस्तः

सर्पशीर्षस्वस्तिकञ्च नागबन्ध इतीरितः ।

विनियोगः

एतस्य विनियोगस्तु नागबन्धे हि सम्मतः ॥२०१॥

खट्वाहस्तः

चतुरे चतुरं न्यस्य तर्जन्यङ्गुष्ठमोक्षतः ।
खट्वाहस्तो भवेदेष खट्वाशिविकयोः स्मृतः ॥२०२॥

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भेरुण्डहस्तः

मणिबन्धे कपित्थाभ्यां भेरुण्डकर इष्यते ।

विनियोगः

भेरुण्डे पक्षिदम्पत्योर्भेरुण्डो युज्यते करः ॥२०३॥

देवहस्ताः

अथात्र ब्रह्मरुद्रादिदेवताभिनयक्रमात् ।
मूर्तिभेदेन ये हस्तास्तेषां लक्षणमुच्यते ॥२०४॥

ब्रह्महस्तः

ब्रह्मणश्चतुरो वामे हंसास्यो दक्षिणे करः ।

ईश्वरहस्तः

शम्भोर्वामे मृगशीर्षस्त्रिपताकस्तु दक्षिणे ॥२०५॥

विष्णुहस्तः

हस्ताभ्यां त्रिपताकस्तु विष्णुहस्तः स कीर्तितः ।

सरस्वतीहस्तः

सूचीकृते दक्षिणे च वामे चांससमकृतौ ॥२०६॥
कपित्थकेऽपि भारत्याः कर स्यादिति सम्मतः ।

पार्वतीहस्तः

ऊर्ध्वाधः प्रसृतावर्धचन्द्राख्यौ वामदक्षिणौ ॥२०७॥
अभयो वरदश्चैव पार्वत्या कर ईरितः ।

लक्ष्मीहस्तः

अंसोपकण्ठे हस्ताभ्यां कपित्थस्तु श्रियः करः ॥२०८॥

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विनायकहस्तः

उरोगताभ्यां हस्ताभ्यां कपित्थो विघ्नराट् करः ।

षण्मुखहस्तः

वामे करे त्रिशूलञ्च शिखरो दक्षिणे करे ॥२०९॥
ऊर्ध्वं गते षण्मुखस्य हस्तः स्यादिति कीर्तितः ।

मन्मथहस्तः

वामे करे तु शिखरो दक्षिणे कटकामुखः ॥२१०॥
मन्मथस्य करः प्रोक्तो नाट्यशास्त्रार्थकोविदैः ।

इन्द्रहस्तः

त्रिपताकः स्वस्तिकश्च शक्रहस्तः प्रकीर्तितः ॥२११॥

अग्निहस्तः

त्रिपताको दक्षिणे तु वामे काङ्गुलहस्तकः ।
अग्निहस्तः स विज्ञेयो नाट्यशास्त्रविशारदैः ॥२१२॥

यमहस्तः

वामे पाशं दक्षिणे तु सूची यमकरः स्मृतः ।

निर्ऋतिहस्तः

खट्वा च शकटश्चैव कीर्तितो निर्ऋतेः करः ॥२१३॥

वरुणहस्तः

पताको दक्षिणे वामे शिखरो वारुणः करः ।

वायुहस्तः

अरालो दक्षिणे हस्ते वामे चार्धपताकिका ॥२१४॥
धृता चेद्वायुदेवस्य कर इत्यभिधीयते ।

कुबेरहस्तः

वामे पद्मं दक्षिणे तु गदा यक्षपतेः करः ॥२१५॥

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दशावतारहस्ताः

मत्स्यावतारहस्तः

मत्स्यहस्तं दर्शयित्वा ततः स्कन्धसमौ करौ ।
धृतो मत्स्यावतारस्य हस्त इत्यभिधीयते ॥२१६॥

कूर्मावतारहस्तः

कूर्महस्तं दर्शयित्वा ततः स्कन्धसमौ करौ ।
धृतौ कूर्मावतारस्य हस्त इत्यभिधीयते ॥२१७॥

वराहावतारहस्तः

दर्शयित्वा वराहं तु कटिपार्श्वसमौ करौ ।
धृता वराहावतारस्य देवस्य कर इष्यते ॥२१८॥

नृसिंहावतारहस्तः

वामे सिंहमुखं धृत्वा दक्षिणे त्रिपताकिका ।
नरसिंहावतारस्य हस्त इत्युच्यते बुधैः ॥२१९॥

वामनावतारहस्तः

ऊर्ध्वाधो धृतमुष्टिभ्यां सव्यान्याभ्यां यदि स्थितः ।
स वामनावतारस्य हस्त इत्यभिधीयते ॥२२०॥

परशुरामावातारहस्तः

वामं कटितटे न्यस्य दक्षिणेऽर्धपताधिका ।
धृता परशुरामस्य हस्त इत्यभिधीयते ॥२२१॥

रामचन्द्रावतारहस्तः

कपित्थो दक्षिणे हस्ते वामे तु शिखरः करः ।
ऊर्ध्वं धृतो रामचन्द्रहस्त इत्युच्यते बुधैः ॥२२२॥

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बलरामावतारहस्तः

पताको दक्षिणे हस्ते मुष्टिर्वामकरे तथा ।
बलरामावतारस्य हस्त इत्युच्यते बुधैः ॥२२३॥

कृष्णावतारहस्तः

मृगशीर्षे तु हस्ताभ्यामन्योन्याभिमुखे कृते ।
आस्योपकण्ठे कृष्णस्य हस्त इत्युच्यते बुधैः ॥२२४॥

कल्क्यवतारहस्तः

पताको दक्षिणे वामे त्रिपताकः करो धृतः ।
कल्क्याख्यस्यावतारस्य हस्त इत्यभिधीयते ॥२२५॥

अथ तत्तज्जातीयहस्ताः

राक्षसहस्तः

मुखे कराभ्यां शकटौ राक्षसानां करः स्मृतः ।

ब्राह्मणहस्तः

कराभ्यां शिखरं धृत्वा यज्ञसूत्रस्य सूचने ॥२२६॥
दक्षिणेन कृते तिर्यग् ब्राह्मणानां करः स्मृतः ।

क्षत्रियहस्तः

वामेन शिखरं तिर्यग् धृत्वान्येन पताकिका ॥२२७॥
धृता यदि क्षत्रियाणां हस्त इत्यभिधीयते ।

वैश्यहस्तः

करे वामे तु हंसास्यो दक्षिणे कटकामुखः ॥२२८॥
वैश्यहस्तोऽयमाख्यातो मुनिभिर्भरतादिभिः ।

शूद्रहस्तः

वामे तु शिखरं धृत्वा दक्षिणे मृगशीर्षकः ॥२२९॥

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शूद्रहस्तः स विज्ञेयो मुनिभिर्भरतादिभिः ।
यदष्टादशजातीनां कर्म तेन कराः स्मृताः ॥२३०॥
तत्तद्देशजानामपि एवमुह्यं बुधोत्तमैः ।

वान्धवहस्ताः

दम्पतिहस्तः

वामे तु शिखरं धृत्वा दक्षिणे मृगशीर्षकः ॥२३१॥
धृतः स्त्रीपुंसयोर्हस्तः ख्यातो भरतकोविदैः ।

मातृहस्तः

वामे हस्तेऽर्धचन्द्रश्च सन्दंशो दक्षिणे करे ॥२३२॥
आवर्तयित्वा जठरे वामहस्तं ततः परम् ।
स्त्रियाः करो धृतो मातृहस्त इत्युच्यते बुधैः ॥२३३॥

विनियोगः

जनन्यां च कुमार्यां च मातृहस्तो नियुज्यते ।

पितृहस्तः

एतस्मिन् मातृहस्ते तु शिखरे दक्षिणेन तु ॥२३४॥
धृते सति पितृहस्त इत्याख्यातो मनीषिभिः ।

विनियोगः

अयं हस्तस्तु जनके जामातरि च युज्यते ॥२३५॥

श्वश्रूहस्तः

विन्यस्य कण्ठे हंसास्यं सन्दंशं दक्षिणे करे ।
उदरे च परामृश्य वामहस्तं ततः परम् ॥२३६॥

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स्त्रियाः करो धृतः श्वश्रुहस्तस्तस्यां नियुज्यते ।

श्वशुरहस्तः

एतस्यान्ते तु हस्तस्य शिखरो दक्षिणे यदि ॥२३७॥
धृतश्च श्वशुरस्यायं हस्त इत्युच्यते बुधैः ।

भर्तृभ्रातृहस्तः

वामे तु शिखरं धृत्वा पार्श्वयोः कर्तरीमुखः ॥२३८॥
धृतो दक्षिणहस्तेन भर्तृभ्रातृकरः स्मृतः ।

ननान्दृहस्तः

अन्ते त्वेतस्य हस्तस्य स्त्रीहस्तो दक्षिणे करे ॥२३९॥
धृतो ननान्दृहस्तः स्यादिति नाट्यविदां मतम् ।

ज्येष्ठकनिष्ठभ्रातृहस्तः

मयूरहस्तः पुरतः पार्श्वभागे च दर्शितः ॥२४०॥
ज्येष्ठभ्रातुः कनिष्ठस्याप्ययं हस्त इति स्मृतः ।

पुत्रहस्तः

सन्दंशमुदरे न्यस्य भ्रामयित्वा ततः परम् ॥२४१॥
धृतो वामेन शिखरं पुत्रहस्तः प्रकीर्तितः ।

स्नुषाहस्तः

एतदन्ते दक्षिणेन स्त्रीहस्तश्च धृतो यदि ॥२४२॥
स्नुषाहस्त इति ख्यातो भरतागमकोविदैः ।

सपत्नीहस्तः

दर्शयित्वा पाशहस्तं कराभ्यां स्त्रीकरावुभौ ॥२४३॥

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धृतौ सपत्नीहस्तः स्यादिति भावविदो विदुः ।

नृत्तहस्तानां गतयः

भवन्ति नृत्तहस्तानां गतयः पञ्चधा भुवि ॥२४४॥
ऊर्ध्वाऽधरोत्तरा प्राची दक्षिणा चेति विश्रुता ।
यथा स्यात् पादविन्यास्तथैव करयोरपि ॥२४५॥
वामाङ्गभागे वामस्य दक्षिणे दक्षिणस्य च ।
कुर्यात् प्रचलनं ह्येतन्नृत्तसिद्धान्तलक्षणम् ॥२४६॥
यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः ।
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥२४७॥

नृत्तहस्तः

पताकास्वस्तिकाख्यश्च डोलाहस्तस्तथाञ्जलिः ।
कटकावर्धनश्चैव शकटः पाशकीलकौ ॥२४८॥
कपित्थः शिखरः कूर्मो हंसास्यश्चालपद्मकः ।
त्रयोदशैते हस्ताः स्युर्नृत्तस्याप्युपयोगिनः ॥२४९॥

नवग्रहहस्ताः

सूर्यहस्तः

अंसोपकण्ठे हस्ताभ्यामलपद्मकपित्थकः ।
धृतो यदि करो ह्येष दिवाकरकरः स्मृतः ॥२५०॥

चन्द्रहस्तः

अलपद्मो वामहस्ते दक्षिणे च पतातिका ।
निशाकरकरः प्रोक्तो भरतागमदर्शिभिः ॥२५१॥

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कुजहस्तः

वामे करे तु सूची स्यान्मुष्टिहस्तस्तु दक्षिणे ।
धृतश्चेन्नाट्यशास्त्रज्ञैरङ्गारककरः स्मृतः ॥२५२॥

बुधहस्तः

तिर्यग्वामे च मुष्टिः स्याद्दक्षिणे च पताकिका ।
बुधग्रहकरः प्रोक्तो भरतागमवेदिभिः ॥२५३॥

गुरुहस्तः

हस्ताभ्यां शिखरं धृत्वा यज्ञसूत्रस्य दर्शनम् ।
ऋषिब्राह्मणहस्तोऽयं गुरोश्चापि[प्रकीर्तितः] ॥२५४॥

शुक्रहस्तः

वामोच्चभागे मुष्टिः स्यादधस्ताद्दक्षिणे तथा ।
शुक्रग्रहकरः प्रोक्तो भरतागमवेदिभिः ॥२५५॥

शनिहस्तः

वामे करे तु शिखरस्त्रिशूलो दक्षिणे करे ।
शनैश्चरकरः प्रोक्तो भरतागमकोविदैः ॥२५६॥

राहुहस्तः

सर्पशीर्षो वामकरे सूची स्याद्दक्षिणे करे ।
राहुग्रहकरः प्रोक्तो नाट्यविद्याधिपैर्जनैः ॥२५७॥

केतुहस्तः

वामे करे तु सूची स्याद्दक्षिणे तु पताकिका ।
केतुग्रहकरः प्रोक्तो भरतागमदर्शिभिः ॥२५८॥

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पादभेदाः

वक्ष्यते पादभेदानां लक्षणं पूर्वसम्मतम् ।
मण्डलोत्प्लवने चैव भ्रमरी पादचारिका ॥२५९॥
चतुर्धा पादभेदाः स्युस्तेषां लक्षणमुच्यते ।

मण्डलभेदाः

स्थानकं चायतालीढं प्रेङ्खणप्ररितानि च ॥२६०॥
प्रत्यालीढं स्वस्तिकं च मोटितं समसूचिका ।
पार्श्वसूचीति च दश मण्डलानीरितानीह ॥२६१॥

स्थानकमण्डलम्

कटिं स्पृष्ट्वाऽर्धचन्द्राख्यपाणिभ्यां समपादतः ।
समरेखतया तिष्ठेत् तत् स्यात् स्थानकमण्डलम् ॥२६२॥

आयतमण्डलम्

वितस्त्यन्तरितौ पादौ कृत्वा तु चतुरस्रकौ ।
तिर्यक् कुञ्चितजानुभ्यां स्थितिरायतमण्डलम् ॥२३३॥

आलीढमण्डलम्

दक्षिणाङ्घ्रेश्च पुरतः वितस्तिवितयान्तरम् ।
विन्यसेद् वामपादं च शिखरं वामपाणिना ॥२६४॥
कटकामुखहस्तश्च दक्षिणेन धृतो यदि ।
आलीढमण्डलमिति विख्यातं भरतादिभिः ॥२६५॥

प्रत्यालीढमण्डलम्

आलीढस्य विपर्यासात् प्रत्यालीढाख्यमण्डलम् ।

प्रेङ्खणमण्डलम्

प्रसृत्यैकपदं पार्श्वे पार्ष्णिदेशस्य पादतः ॥२६६॥

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स्थित्वाऽन्ते कूर्महस्तेन स्थितिः प्रेङ्खणमण्डलम् ।

प्रेरितमण्डलम्

सन्ताड्यैकं पदं पार्श्वे वितस्तित्रितयान्तरम् ॥२६॥
तिर्यक् कुञ्चितजानुभ्यां स्थित्वाऽथ शिखरं करम् ।
विधाय वक्षस्यन्येन प्रसृता च पताकिका ॥२६८॥
प्रदर्शयेदिदं तज्ज्ञाः प्रेरितं मण्डलं जगुः ।

स्वस्तिकमण्डलम्

दक्षिणोत्तरतः कुर्यात् पादे पादं करे करम् ॥२६९॥
व्यात्यासेन तदा प्रोक्तं स्वस्तिकं नाम मण्डलम् ।

मोटितमण्डलम्

प्रपदाभ्यां भुवि स्थित्वा जानुयुग्मेन संस्पृशेत् ॥२७०॥
क्रमाद् भूतलमेकैकं त्रिपताककरद्वयम् ।
कृत्वा तन्मोटितं नाम मण्डलं कथितं बुधैः ॥२७१॥

समसूचीमण्डलम्

पादाग्राभ्यां च जानुभ्यां भूतलं संस्पृशेद्यदि ।
मण्डलं समसूचीति कथितं पूर्वसूरिभिः ॥२७२॥

पार्श्वसूचीमण्डलम्

स्थित्वा पादाग्रयुग्मेण जानुनैकेन पार्श्वतः ।
संस्पृशेद् भूतलं पार्श्वसूचीमण्डलमोरितम् ॥२७३॥

स्थानकभेदाः

पादविन्यासभेदेन स्थानकं षड्विधं भवेत् ।
समपादं चैकपादं नागबन्धस्ततः परम् ॥२७४॥

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ऐन्द्रं च गारुडं चैव ब्रह्मस्थानमिति क्रमात् ।

समपादस्थानम्

स्थितिः समाभ्यां पादाभ्यां समपादमिति स्मृतम् ॥२७५॥

विनियोगः

पुष्पाञ्जलौ देवरूपे समपादं नियुज्यते ।

एकपादस्थानम्

जान्वाश्रित्य पदैकेन स्थितिः स्यादेकपादकम् ॥२७६॥

विनियोगः

एकपादं त्विदं स्थानं निश्चले तपसि स्थितम् ।

नागवन्धस्थानम्

पादं पादेन संवेष्ट्य तथा पाणिं च पाणिना ॥२७७॥
स्थितिः स्यान्नागबन्धाख्या नागबन्धे प्रयुज्यते ।

ऐन्द्रकस्थानम्

पादमेकं समाकुञ्च्य स्थित्वाऽन्यपदजानुनी ॥२७८॥
उत्तानिते करं न्यस्य स्थितिरैन्द्रमितीरितम् ।

विनियोगः

वासवे राजभावे च स्थानमैन्द्रं नियुज्यते ॥२७९॥

गरुडस्थानकम्

आलीढमण्डले पश्चादथ जानुतलं भुवि ।
संस्थाप्य पाणियुग्मेन वहन विरलमण्डलम् (?) ॥२८०॥
स्थितिस्तु गरुडस्थानं गरुडे विनियुज्यते ।

ब्रह्मस्थानम्

जानुपरि पदं न्यस्य पदस्योपरि जानु च ॥२८१॥

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स्थितं यदि भवेद् ब्राह्मं जपादिषु नियुज्यते ।

उत्प्लवनभेदाः

अथोत्प्लवनभेदानां लक्षणं परिकथ्यते ॥२८२॥
अलगं कर्तरी वाऽश्वोऽत्प्लवनं मोटितं तथा ।
कृपालगमिति ख्यातं पञ्चधोत्प्लवनं बुधैः ॥२८३॥

अलगोत्प्लवनम्

उत्प्लुत्य पार्श्वयुगलं कटिदेशे तु विन्यसेत् ।
बध्वा कराभ्यां शिखरौ अलगोत्प्लवनं भवेत् ॥२८४॥

उत्प्लवनकर्तरी

उत्प्लुत्य प्रपदैः सव्यपादस्यैकस्य पृष्ठतः ।
कर्तरी विन्यसेदेषा स्यादुत्प्लुवनकर्तरी ॥२८५॥
अधोमुखं च शिखरं कटौ हस्तं न्यसेदिह ।

अश्वोत्प्लवनम्

पुरः पादं समुत्प्लुत्य पश्चात्पादं नियोजयेत् ॥२८६॥
करौ तु त्रिपताख्यौ कृत्वाऽश्वोत्प्लवनं भवेत् ।

मोटितोत्प्लवनम्

पर्यायपार्श्वोत्प्लवनं कर्तरीव तु मोटिता ॥२८७॥
त्रिपताके च करयोः कृत्वा शश्वत्प्रकाशनात् ।

कृपालगोत्प्लवनम्

पार्ष्णिमेकैकपादस्य कटौ पर्यायतो न्यसेत् ॥२८८॥
अर्धचन्द्रकलामध्ये न्यस्तमन्यत् कृपालगम् ।

भ्रमरीलक्षणम्

भ्रमर्या लक्षणान्यत्र वक्ष्ये लक्षणभेदतः ॥२८९॥

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उत्प्लुतभ्रमरी चक्रभ्रमरी गरुडाभिधा।
तथैकपादभ्रमरी कुञ्चितभ्रमरी तथा ॥२९०॥
आकाशभ्रमरी चैव तथाङ्गभ्रमरीति च ।
भ्रमर्यः सप्त विज्ञेया नाट्यशास्त्रविशारदैः ॥२९१॥

उत्प्लुतभ्रमरी

स्थित्वा समाभ्यां पादाभ्यामुत्प्लुत्य भ्रामयेद्यदि ।
सर्वाङ्गमन्तराले स्यादुत्प्लुतभ्रमरी त्वसौ ॥२९२॥

चक्रभ्रमरी

भुवि पादौ मुहुः कर्षं स्त्रिपताकौ करौ वहन् ।
चक्रवद् भ्रमते यत्र सा चक्रभ्रमरी भवेत् ॥२९३॥

गरुडभ्रमरी

तिर्यक् प्रसार्यैकपादं पश्चाज्जानु भुवि क्षिपेत् ।
सम्यक् प्रसार्य बाहू द्वौ भ्रामयेद् गरुडो भवेत् ॥२९४॥

एकपादभ्रमरी

भ्रामयेदेकमेकेन पादं पादेन सत्वरम् ।
सा त्वेकपादभ्रमरी भवेदिति विनिश्चिता ॥२९५॥

कुञ्चितभ्रमरी

निकुञ्च्य जानुभ्रमणं कुञ्चितभ्रमरी भवेत् ।

आकाशभ्रमरी

उत्प्लुत्य पादौ विरलौ कृत्वा पादौ प्रसार्य च ॥२९६॥
भ्रामयेत् सकलं गात्रमाकाशभ्रमरी भवेत् ।

अङ्गभ्रमरी

वितस्त्यन्तरितौ पादौ कृत्वाङ्गभ्रमणं तथा ॥२९७॥

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तिष्ठेद् यदि भवेदङ्गभ्रमरी भरतोदिता ।

चारिभेदाः

अथात्र चारिभेदानां लक्षणं कथ्यते मया ॥२९८॥
आदौ तु चलनं प्रोक्तं पश्चाच्चंक्रमणं तथा ।
सरणं वेगिनी चैव कुट्टनं च ततः परम् ॥२९९॥
लुठितं लोलितं चैव ततो विषमसञ्चरः ।
चारिभेदा अमी अष्टौ प्रोक्ता भरतवेदिभिः ॥३००॥

चलनचारि

स्वस्थानात् स्वस्य पादस्य चलनाच्चलनं भवेत् ।

चंक्रमणम्

पादयोर्बाह्यपार्श्वाभ्यामुत्क्षिप्योत्क्षिप्य यत्नतः ॥३०१॥
गतिर्भवेच्चंक्रमणं वर्णितं नाट्यकोविदैः ।

सरणम्

चलनं तु जलूकावदेकेनान्यस्य पार्ष्णिना ॥३०२॥
तिर्यगाकर्षयेद् भूमिं कराभ्यां तु पताकिके ।
धृत्वा च गमनं यत्तु सरणं तदुदीरितम् ॥३०३॥

वेगिनी

पार्ष्णिणा वा पदाग्रेण द्रुतं गत्या तु चालनम् ।
कराभ्यां चालपद्मे च त्रिपताके यथाक्रमम् ॥३०४॥
धृत्वा नटेद् यदि भवेद् वेगवत्त्वेन वेगिनी ।

कुट्टनम्

पार्ष्णिना वा पदाग्रेण समस्तेन तलेन वा ॥३०५॥

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यत्ताडनं भूतलस्य कुट्टनं तदुदीरितम् ।

लुठितम्

स्वस्तिकस्थितिपादाग्रे कुट्टनाल्लुठितं भवेत् ॥२०६॥

लोलितम्

पूर्ववत् कुट्टनं कृत्वा मन्दं मन्दमतः परम् ।
अस्पृष्टभूमेः पादस्य चालनं लोलितं भवेत् ॥२०७॥

विषमसञ्चरः

वेष्टयित्वा दक्षिणेन वामं वामेन दक्षिणम् ।
क्रमेण पादं विन्यस्य भवेद् विषमसञ्चरः ॥२०८॥

गतिभेदाः

अथात्र गतिभेदानां लक्षणं वक्ष्यते क्रमात् ।
हंसी मयूरी च मृगी गजलीला तुरङ्गिणी ॥२०९॥
सिंही भुजङ्गी मण्डूकी गतिर्वीरा च मानवो ।
दशैता गतयो ज्ञेया नाट्यशास्त्रविशारदैः ॥२१०॥

हंसीगतिः

परिवर्त्य तनुं पार्श्वं वितस्त्यन्तरितं शनैः ।
एकैकं तत् पदं न्यस्य कपित्थं करयोर्वहन् ॥२११॥
हंसवद्गमनं यत्तु सा हंसी गतिरीरिता ।

मयूरीगतिः

प्रपदाभ्यां भुवि स्थित्वा कपित्थं करयोर्वहन् ॥२१२॥
एकैकजानुचलनान्मयूरी गतिरीरिता ।

मृगीगतिः

मृगवद् गमनं वेगात् त्रिपताककरौ वहन् ॥२१३॥

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पुरतः पार्श्वयोश्चैव यानं मृगगतिर्भवेत् ।

गजलीलागतिः

पार्श्वयोस्तु पताकाभ्यां कराभ्यां विचरंस्ततः ॥३१४॥
समपादगतिर्मन्दं गजलीलेति विश्रुता ।

तुरङ्गिणीगतिः

उत्क्षिप्य दक्षिणं पादमुल्लङ्घ्य च मुहुर्मुहुः ॥३१५॥
वामेन शिखरं धृत्वा दक्षिणेन पताकिकाम् ।
तुरङ्गिणी गतिः प्रोक्ता नृत्तशास्त्रविशारदैः ॥३१६॥

सिंहीगतिः

पादाग्राभ्यां भुवि स्थित्वा पुर उत्प्लुत्य वेगतः ।
कराभ्यां शिखरं धृत्वा यानं सिंहगतिर्भवेत् ॥३१७॥

भुजङ्गीगतिः

त्रिपताककरौ धृत्वा पार्श्वयोरुभयोरपि ।
पूर्ववद्गमनं यत्तु सा भुजङ्गी गतिर्भवेत् ॥३१८॥

मण्डूकीगतिः

कराभ्यां शिखरं धृत्वा किञ्चित् सिंहीसमा गतिः ।
मण्डूकी गतिरित्येषा प्रसिद्धा भरतागमे ॥३१९॥

वीरागतिः

वामे तु शिखरं धृत्वा दक्षिणेन पताकिका ।
दूरादागमनं यत्तु वीरा गतिरुदीरिता ॥३२०॥

मानवीगतिः

मण्डलाकारवद् भ्रान्त्या समागत्य मुहुर्मुहुः ।
वामं करं न्यस्य कटौ दक्षिणे कटकामुखम् ॥३२१॥

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मानवी गतिरित्येषा प्रसिद्धा पूर्वसूरिभिः ।
मण्डलानि प्रयुक्तानि तत्रैवोत्प्लवनानि च ॥३२२॥
भ्रमर्यश्चैव चार्यश्च गतयश्च परस्परम् ।
एकैकभेदसम्बन्धादनन्तानि भवन्ति हि ॥३२६॥
एताश्च नर्तनविधौ शास्त्रतः सम्प्रदायतः ।*
सतामनुग्रहेणैव विज्ञेयौ नान्यथा भुवि ॥३२४॥

* उपरिष्टादुद्धृतांशः केवलम् एम्-आख्यातपुस्तके मण्डलभेदेभ्यः प्राग् अधिको दृश्यते ।

अथ अष्टरसाः

शृङ्गारवीरकरुणाद्भुतहास्यभयानकाः ।
वीभत्सरौद्रो च रसा (शृङ्गारः शुचिरुज्ज्वलः) ॥

अवस्थाभेदाः

शुल्यत्विप्रीतिहृत्सङ्गाः संकल्पो जागरस्तथा ।
तनुता चापि विषयनिवृत्तिश्चालपा तथा ॥
मोहो मूर्छा च मरणमित्यवस्थाः प्रपञ्चिताः ।
चक्षुःप्रीतिश्च चिन्ता च संकल्पो गुणकीर्तनम् ॥
क्रियाद्वेषश्च तापश्च लज्जात्यागस्ततः परम् ।
उन्मादमूर्छामृतय इत्यवस्था स्मृताः परैः ॥
नयनैर्जनयेद् भावं भावात् स्पर्शं समाचरेत् ।
स्पर्शंन द्रवमुत्पाद्य रतिं पश्चात् समाचरेत् ॥

चिन्ता

किं करिष्यति किं ध्यायेत् क्वास्ते किं वक्ति भामिनी ।
इतीव मानसोत्कण्ठा सा चिन्ता परिकीर्तिता ॥

संकल्पः

यामि तामरविन्दाक्षीं पिवाम्यधरपल्लवम् ।
रमामि नितरां सार्धं तयेति सुदृढं पुनः ॥

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तां विना न हि जीवामि सैव मे परमं धनम् ।
इतः परं सा शरणमिति संकल्प ईरितः ॥

गुणकीर्तनम्

एषा मौलिविभूषणं मृगदृशामेषा परं जीवनम्
तां त्यक्त्वा न हि किञ्चिदस्ति शरणं यूनां रसोल्लासिनी ।
सा भूषा भुवनस्य किम्पुनरियं वाचा परं जीवन-
मित्येवं प्रतिभाति या गुणनुतिः स्त्रीपुंप्रभेदेऽपि सा ॥

क्रियाद्वेषः

गच्छ गच्छसि चेत्तां तां नाहं कान्ता न मे पतिः ।
त्वं चेति कथनं यत्त कथनं द्वेष उच्यते ॥

तापः

किं करोति कुमारो मां पञ्चभिर्बाणसञ्चयैः ।
तपत्यनन्तरं गात्रं तापोऽसौ परिकीर्तितः ॥

लज्जात्यागः

दोर्भ्यां समाश्लिष्य पयोधरौ तौ प्रचुम्ब्य बिम्बाधरमायताक्ष्याः ।
सुखेन सुप्तः शयने निशायामुद्बोधितोऽहं चरणायुधेन ॥

उन्मादः

चित्रे लिखितमालोक्य नायकं काचनाङ्गना ।
परिरभ्य दृढं दोर्भ्यां चुचुम्बे गण्डयोरमुम् ॥

मूर्छा

यत्राङ्गनाया वैकल्यं पञ्चप्राणनिरोधनम् ।
असंज्ञा याममात्रं सा मूर्छा वान्या मृतिर्न हि ॥

अभिनयदर्पणं समाप्तम् ।

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पाठान्तराणि

N. B. Numerals refer to the serial numbers of the ślokas in the Text; and (i) and (ii) indicate respectively the 1st and the 2nd halves of the ślokās.

1 V. यस्य for सर्वं ; M. तन्नमस् for तं नुमः

2 M. सार्थं for सार्धं ; V. गन्धर्वाप्सरसो गणैः, M. वदत् for गणैः

3 V. तथा नृत्यं शम्भोरग्रे प्रयुक्तवान् ; VM. प्रयोगमुद्धतं श्रुत्वा ; M. स्वप्रयुक्तस्ततो हरः. V. प्रयुक्तं च ततो हरः

4 M. तण्डुना च गणाग्रण्या

5 VM. बुद्ध्वा तु ताण्डवं

6 For 6(ii) S. reads ताभिस्तु शिक्षिता नार्यो नानाजनपदास्पदाः

7 VM. ततः परम्परा for एवं परम्परा

8 V. पाद्यं चाभिनयं M. वाद्यं चाभिनयं ; S. अभिनयान् गीतं, V. गीतं सर्वं संगृह्य, M. गीतं स्वरान् संगृह्य ; S. पद्मभूः for पद्मजः ; S. व्यरीरचत्तूयमिदं and M. पर्यचयत् शास्त्रमिदं for व्यरीरचच्छास्त्रमिदं

9 V. प्रागल्भ्यसौख्यं च, M. प्रागल्भ्यसौगुण्यसौभाग्यानां

10 M. दुःखादि शोकनिर्वेद ; S. ध्रुवम् for मतम्

11 V. नृत्यं चतुर्विधो ... .. नं for एतच्चतुर्विधोपेतं नटनं

13 VM. तत्र for त्वत्र ; VM. दैवयात्रायां

14 S. ब्रह्मणोक्तं for शुभार्थिभिः ; S. मङ्गल्यं for माङ्गल्यं

15 M. तत् नृत्तम् for तु नृत्तम्

16 VM. एतन्नृत्तमिह राजसभायां

17 A[1] भावो for हाव ; M. धीरोदात्तः कलावान् ; V. कलावान्नटनयचतुरो ; A[2] चतुरः स महाराजधुर्यः एवं सभानायक लक्षणं

18 M. सकनका for सुकवयो

19 A[1]A[2] सभाकल्पतरुं वन्दे वेद; A[1] जीवितम्, A[2] शोभितं for जीवितः

20 M. प्राङ्मुखादङ्वसेन्मुदा ; VA[2] वसेयुः for वर्तेरन्

21 Mss. रङ्गमुच्यते for रङ्ग उच्यते ; M. रङ्गमध्यस्थिते

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22 A[2] पार्श्वद्वन्द्वे तालधारी दक्षिणे च मृदङ्गकः ।
तयो*र्ध्ये गीतकारः श्रुतिकारस्तदन्तिके ॥
V. ... र्मध्ये गीतधारी

23 A[2] नायकौ रङ्गमण्डली

24 A[2] गीतवाद्यानुसारिणो

25 M. परार्थ्यभूषा ; VM. प्रहसन्मुखपङ्कजा ; A[2] समुदीदिशेत् for समुदीरिता

27 VA[2] वेश्या नाट्ये विवर्जिताः for दर्शिताः नाट्य वर्जिताः ; Mss. जीवः स्थिरत्वं

28 Mss. वचो गीतः for वचो गीतं ; M. नृतं कार्यं for नृत्तं कार्यः

29 Mss. सूक्ष्म नक्षत्र for सूक्ष्मा नक्षत्र ; M. किङ्किणी कांस्य

31 Mss बहुविधान् for बहुविधोन् ; V. पात्रमुतं श्रीरामेवाचरेत्

32 V. जय जय हे रङ्गाधिदेवते

33 V. तुष्टये वापि रक्षकाणाम् ; M- तुष्टये चापि दृष्टानां च विभूतये

34 V. नायकस्याथ ; M. पुष्पाञ्जलिमथाचरेत्

35 M. नृतं कार्यं ; Mss. नृत्तं गीता

36 MA[2] अङ्गेनालम्बयेद् गीतं ; A[3] हस्तेनार्थनिदर्शनम् ; A[1] वीक्षद्भ्यां for चक्षुर्भ्यां, A[2] तालमाद्दशेत् ; A[1] तालमाचतेत् and A[3] तालनिर्णयम् for तालमादिशेत्

37 A[1] यतो हस्तास्ततो ; A[1] ततः भावाः for ततो भावा

38 M. सात्त्विको परं

39 M. चतुर्थाभिनयाः ; S. तत्राङ्गिकोऽङ्गैर्दर्शितो मतः, M. adds to this the following वान्धव्यश्च सुरादीनां वाचिकेनेव कीर्तयेत् ; S. भावुकेन for भावज्ञेन ; VM, विधापित for विभावित

42 Mss. श्रद्धा for स्नेधा ; S. पार्श्वं for पार्श्वौ

43 P. षड्ङ्गानि for षडङ्गानि ; SP. स्कन्धावप्यपरे for ग्रीवामप्यपरे ; SP. प्रत्यङ्गानि त्विह ग्रीवा बाहू

44 P. षडित्याहुरपरी ; P. भूषणानीति for कूर्परावेत ; P. मतम् for जन्तुः

45 V ग्रीवा चाप्योपाङ्गन्तु ; M. ग्रीवास्थायिन्योपाङ्गन्तु, V. दृष्टि भ्रूकुटी ; P. कपोलो नासिकोऽनिलः

51 Mss. यन्नत्युन्नतिवर्जितम्

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52 M. स्तम्भवन्निष्क्रियत्वे ; MV. ज्ञेयमूर्ध्वभागे नतानानम्

54 V. प्रमाणेषु, for प्रणामेषु

56 M. तन्मदम् for तन्सतम्

58 VM. जनाश्वासे, M. वा विषादे for च विषादे

59 M. रत्ने for यत्ने ; M. निषेधे वावमर्षे

60 V. संज्ञोपयुतयोः for संख्योपहूतयोः

61 S. परावृत्तमुदीरितम्

62 V तत्तुर्यकारलज्जादि ; M. वक्रोपसारणे, for वक्त्रापसारणे

66 A[1] आलोकित for प्रालोकित

67 V. वीक्षितं सुरनारीचत्, M. वीक्षितैः सुरनारीणां ; A[1]M. समानं for सानन्दं

68 M. चाप्यनुचिन्ता विनिश्चये

69 M. भवेदास्यभ्रमणं

70 MV. इच्छायां for याच्ञायां ; VM. वलनक्रमात् ; A[1]A[2] चलनं for वलनं

72 V. कलयो for कार्यानां ; A[1]A[2] साची दृष्टि नियुज्यते for नाट्ये साची निरीक्षणम् A[1]A[2] चलनात् for चलनं

73 M. दर्शने for निर्देशे ; A[1] च प्रसंशिते and M. समसंज्ञकम् for प्रसंजिते

74 M. दृष्ट्योरर्धे ; for दृष्टेरर्धे ; M. परवशे, A[1] पारवशे for पारवश्ये ; MA[1]A[2] जपध्याने ; V. नमस्कृते for नमस्कृतौ

75 M. ज्ञेयमूर्ध्वभागेवलोकनम् A[1] ज्ञेयमूर्ध्वभावावलोकनम्, VM[1] विलोकितम् for विलोकनम्

77 M. अनुवृत्तिनिरीक्षणम् for अनुवृत्तनिरीक्षणम्

78 VA[1]A[2] विचारे च शौर्ये च पठन

79 V. स्वाङ्गलोकने पाने, V. तथा च परिवर्तिनी for तथैव परिवर्तिता

81 MA[3] तथायत्ते for तथा यत्ने, V. विश्वते, A[1] विस्यते for विस्तृते

82 M. पार्श्वद्वयेऽप्यूर्ध्वभागे च चलिता ; V. चलनात् for चलिता

83 A[2] खड्गे श्रमे

84 V. परिचुम्बने for द्वयचुम्बने

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85 M. नाव्यतन्त्रि for नाट्यतन्त्र ; A^2 विज्ञेया for प्रयोज्या

86 M. युष्मदस्मन्मुखे वाक्ये देशी नाट्ये विशेषतः for 86(ii)

87 A^2 उच्यते ; A^3 चोच्यते for प्रोच्यते

88 V. असंयुक्तश्च युक्तश्च ; A^1A^2 प्रकीर्तिताः for निरूपिता ; A^3 हस्तानां नामलक्षणमुच्यते

89 I. पताकोऽर्धपताकः I. मयूरश्चार्धचन्द्रश्च, M. चन्द्राख्यौ पुराल, V. चन्द्रश्चाप्यराल, A^3 चन्द्रश्च मरालः

90 I. मुष्टिकश्शिखरश्चैव ; A^2 कपित्थः खटकामुखः ; A^3P. सूच्यास्य पद्मकोशश्च बाणः सर्प, I. सूचीमुख पद्मकोशो बाणः

91 A^1 कांगुलश्चालपद्मकः, MV. कांगुलस्सोलपद्मकः, A^8 लांगुलस्योलपद्मकः, I. लांगुलश्चालपद्मकः, A^3 गांगलश्चालपद्मकः, P. कांगोलश्चालपल्लवः, A^3 चतुरो भ्रमरी चैव, MA^6A^6 हंस्यास्य for हंसास्यो

92 I. ताम्रचूडस्ततः परम्, I. ताम्रचूडोर्णनाम (भ)कौ ; A^3 हस्तानां नामलक्षणमीरितम् P. हस्तानां नामलक्षणमीच्यते ; I. विंशतिसंख्यया ; I. adds to this couplet the following :

नामान्युक्तानि कविभिर्भरतार्णवपारगैः ।
चतुरो चतुर्विधः शुद्धचतुरः खण्डचतुर ॥
सर्पचतुरः चलसर्पनिशिरः ... ...

93 PA^3 has for this the following :

प्रसारणादङ्गुलीनामङ्गुष्ठस्य च कुञ्चनात् ।
पताकाख्यकरः प्रोक्तः करटीकाविचक्षणैः ॥

I. also has the same with v. l. प्रोक्तो भरतार्णवपारगैः

94 VPA^1A^3 निषेधके for B. निषेदके

95 VPA^2B तुरगे खण्डने ; P, वायोः शयने ; B. वयुचयने ; A^3BP गमनोदिते, I. गमनोचिते ; B प्रसादे च प्रतापे च ; A^1 घनलेपे for घनातपे

96 P. कवाटे बन्धने ; BI. कवाटबन्धने, B. तरङ्गिणे, M. तुरङ्गके ; I. puts between 96(i) and 96(ii) the following : स्पर्शे देहीति वचने निषङ्गे च न दर्शने B.

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97 I. तुष्णींभावस्य दर्शने B. omits 97-99. Yhis couplet (97) is continwed in I. as follows:

नृपश्रेष्ठस्य भावे च गाढालिङ्गनभावने ।
प्रलापे खड्गरूपे च पलायनविधिक्रमे ॥
मच्चार्थे सलिले सिन्धौ चोरेणादरकुञ्चितः ।
तत्ततत्वेति वचने तारल्ये स्वीकृतिक्रमे ॥
नाभिस्पर्शे च नारीणां शूराणां वीरवादने ।
वामने पुरुषरूपे पताकहस्त भावनात् ॥

98 M. सिद्धौ, V. सन्धौ for सिन्धौ

99 M. सन्वुद्धौ च V. सम्वुधौ च M. पुरङ्गेऽपि for पुरोगेऽपि

100 A^2 एवमादिषु for एवमर्थेषु ; A^1 पताककरभावनाः, A^3 पताकाकरभावनाः, I. पताकाहस्तभावनात्, B. पताकाहस्त भेदनात् ; P. reads for 100 (ii) the following: पताकेऽनामिका वक्रा यद्यसौ त्रिपताककाः and I. has the same as अस्मिन्ननामिका वक्रा यद्यासौ त्रिपताककः, M. contiuing this by त्रिपताक इति ख्यातो नृत्यकर्माविशारदैः

101 A^3 वज्रधरेऽपि वासवे ; A^3 ह्रादिन्यामपि वासवे ; A^3 दीपे त्वग्निज्वालाविजृम्भणे

102 V. भरतादिभिः for भरतोत्तमैः for the whole couplet A^1A^3 read स्त्रीपुंसयोः समायोगे युज्यन्ते त्रिपताक्किः and A^3 reads बाणार्थे त्विच्छुदण्डे च माङ्गल्ये त्रिपताक्किः and PIB read बाणार्थे युज्यते सोऽयं त्रिपताकाभिधः करः

103 I. तार्धपताककः ; P. ह्युभयोरपि वाचके, A^1M. उभयोरिति दर्शने

104 B. काकच छुरिकायां च द्विजगोपुरश्रृङ्गयोः for 104(i), for प्रयोगके, M. प्रयोगतः, P. प्रयोगकैः B. विधीयते ; I. भरतार्णवपारगैः

105 A^1 बहिः प्रसारी भजते स करः ; A^2V. कुञ्चिताङ्गुष्ठसदितः स करः, for the whole couplet A^3 reads तर्जनी मध्यमे चात्र बहिस्तिर्यक् मुखे यदि । कर्तरी कम्वेव * * * *

and P. तर्जनी मध्यमे चत्र बहिस्तिर्यक् मुखे यदि ।
कर्तरीहस्त एवायं तस्य रूपणमुच्यते ॥

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106, P. विपर्यासपदेपि च, A[3] विपर्यासमृतेऽपि वा B. omits 106(ii)

107 M. विरही पतने तथा, BA[3] विरहे कर्तरी भवेत्, B. omits 107(ii) and reads 107(i) as विद्युदर्थेऽपि कलशे विरहे कर्तरीमुखः ; M. युज्यते, प्यर्थे for युज्यते यस्तु

108 A[1] श्लिष्टौ च संप्रसारिता ; A[2]. चाग्रे संप्रसारिताः, P. श्लिष्टौ चास्या प्रसारिताः ; A[3]P कथितः तस्य भावनमुच्यते

109 A[1]BP हाराणां धारणक्रमे for शकुने वमने तथा ; BP. मयूरो युज्यते तत्र (तत्तद् P.) उचितार्थविशारदैः for 109(ii) ; Mss. अलकस्यापि नयने

110 M. नद्योदकस्य, A[2] नतृन्येतेकस्य, V. नेत्रद्याकस्य ; Mss. प्रसिद्धकः for प्रसिद्धके ; A[2] हस्तभावनः for करभावना ; B. omits 110

111 A[1] अर्धचन्द्रकरस्त्वयं पताके

112 B. कृष्णाष्टमी भाति गलहस्तेर्धकेऽपि च ; A[1] मल्लायुधे and B. वल्लायुधे, A[2] मल्लयुद्धे for भल्लाउधे, B. omits 112(ii)

113 A[1] चापि त्वंगस्य स्पर्शने, V. चापि अंगसंस्पर्शने, B omits 113(ii) and has प्राकृतानां नमस्कारैरर्धचन्द्रः प्रयुज्यते for 113(ii)

114 Mss. तर्जनी वक्रं ; A[3] विषेष्वमृतपानेषु, B. तीर्थामृतादिपानेषु ; M. प्रचण्डपवनेषु च ; B. continues 114 with अरालहस्तः कथिता सा तु नृत्यविशेषिता

115 B. omits 115(ii), A[3] कुन्ताग्रे and A[1]M. कान्तार्थे for कुन्तार्थे

116 M. मर्मोद्धग्रामुत्रभवने ; A[3] भावेऽपि शुकतुण्डो ; BV. omits 116(i)

117 A[1] अंगुष्ठस्योपरियुत, M. अंगुष्ठेनोपरियुत ; A[1]A[2]A[3] हस्तोऽयमिष्यते ; for 117(ii) and 118(i) P. and B. have the following :

P. स्थिरे कचग्रहर्थे च मल्लानां युद्धभावने ।
ताण्डालिकादि नाट्येषु मुष्टिहस्तः प्रयुज्यते ॥

B. स्थिरे कचग्रहणार्थेऽपि घूर्णनं युद्धभेदने ।
तां वाशिनां विनृत्येषु मृष्टिभिः साभिधीयते ॥

118 See v. l. of 117 for 118(i) ; A[3] reads 118(ii) as तस्मिनूर्ध्वकृतोऽङ्गुष्ठमुक्तो तु शिखरः करः and P. as अस्मिन्नुपरिचाङ्गुष्ठः शिखरः संप्रकीर्तितः

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119 A³ gives the entire *viniyoga* for 119-121(i) as मदने कार्मुके स्तम्भे साम दन्ते धर्शेऽपि च। तर्पणे शिवलिङ्गे च युज्यते शिखरः करः, and B. has it as अहं ... ..., शिनास्त्यर्थे मद ... ...। निश्चयोरुभावे च शिखरेभनिषे ... ... अभिनयेऽङ्किते while P. has it as मदने कार्मुके स्तम्भे स्थायित्वे शिखरः स्मृतः

120 See notes on 119, V. अभिनयांकिते for अभिनयान्तिके A¹ परिरम्भादिविक्रमे, M. परिभावे विधिक्रमे

121 See nots on 119, A² शिखरे तर्जनो वक्रिता यदि

For 121(ii) and 122(i) A³ reads

अंगुल्यः कुञ्चिता पृष्ठे तर्जन्याः क्रमशस्तथा।
अंगुष्ठस्तर्जनी मध्यमाश्रता स्तात् कपित्थकः ॥

And P. reads

अंगुल्यः कुञ्चिता पुष्टिदर्शिल्यः क्रमशस्तथा।
अंगुष्ठः तर्जनीमूलमाश्रितश्चेत् कपित्थकः ॥

122 For 122(i) see notes on 121, A³ करः सोऽयं कथितो भरतागमैः, A³ नटेन तालताडने, MVA¹A² वेष्टने तालधारणे B. has 122(ii) as लक्ष्मीदेव्याः सरस्वत्या नद्नो तालधारणे

123 B. omits 123. Mss. पटस्यैवावकुण्ठने

124 B. कपित्थः परिकीर्तितः ; A³ कपित्थे तर्जनीचैव वक्रितांगुष्ठमध्यमा, M. तर्जनो चोर्ध्वमिश्रितांगुष्ठमध्यमा, V. चोर्ध्वमिश्रितांगुष्ठमध्यमः; A¹ तर्जनी चोर्धमिश्रितांगुष्ठ-मध्यगौ

125 A¹A³M भरतागमैः, Mss. कुसुमापचये. The entire *viniyoga* of कटकामुखहस्त or 125(ii) and 126(i) has been given PB. as follows:

खलीन वाहनार्थेऽपि पादचारे तु (स्तु B) लक्षणे।
चामरे पुष्पमाल्ये च दर्पणस्य च धारणे।
बाणावकर्षणे चैव कस्तूर्या घर्षणेऽपि च।
वणयन् विप्रयोगेषु उच्यते (मुक्तारङ् B) कटकामुखः।

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126 MV. पोषणे for पेषणे See v. l. of 125

127 V. दृष्टिभावे च कटका. See v. l. of 125 and 128(ii)

128 V. हस्तः सूचीमुखः प्रोक्तः नाट्यविद्याविचक्षणैः, M. हस्तसूचोमुखस्तस्य विज्ञेयो भरतागमैः. For 127(ii) and 128(i). A³ has—

तिस्रोऽङ्गुल्य मध्यमाद्याः शिरस्यङ्गुष्ठपीडिताः ।
तर्जनी प्रसृता सोऽयं सूचीहस्तः प्रकीर्तितः ॥

and P. has मध्यमाद्यास्त्रयोऽङ्गुल्यः किञ्चिदङ्गुष्ठपीडितः ।
तर्जनीप्रसृता सोऽयं सूचीहस्तः प्रकीर्तितः ॥

A¹A²MV शतेष्वपि for शतेऽपि

129 A¹A² रोमाल्यां for लोकार्थे ; PB. लोकार्थेवेत्वधा(रीर)ण भावेन for 129(ii) PB. have तच्छब्दे (व्य)जनार्थे च तर्जने

130 MV. कार्श्ये शलाकावपुषि, A¹A² कार्श्ये श्यालके वपुषि वेणयामार्श्वके तथा ; B. कार्श्ये शलाटिकयाश्च नालके नालभवने ; P. कार्श्ये कलाटियाश्च नलिनोलालभावने ; A² पाणौ च लोकदुन्दुभिवादने, A¹ घोणायां लोकदुन्दुभिवादने ; PB. omit 130(ii)

131 B. omits this, A³ has 131(ii) as वीक्षणे विनियुज्यन्ते दिनान्ते सूचीहस्तकः and P. has वीक्षणेपि नियुज्यन्ते सूचीहस्तः पुरातनैः

133 For 133(i) A¹ has गङ्गानद्यां तीरे तस्स शिवस्य मुकुटेऽपि च Mss. विनियोज्ये विधोयते ; PB. omit this couplet and P. gives बाणहस्तः

134 M. अंगुल्या विरलाः ; A¹A² कुञ्चित पद्मकोरकः ; A¹A² omit the seond half of 134.

135 M. कन्तुकेऽप्यल्पभोजने ; V. कन्तके for कन्दुके, PBA³ read the whole as follows :]

कमलेऽपि च वल्मीके घण्टायां (B. खट्वायां) कन्द्यकेऽपि च ।
वर्तुले दर्पणे (A³ घघणे) चूतफलाद्ये (B. भल्लाद्यैः) पुष्प कोरके ॥

136 A² घण्टरूपे PBA³ this and 137(i) as follows :

कर्णिकारपुष्पवर्षे शाखायां नमनेऽपि च ।
आण्डेऽपि पद्मकोशस्य विनियोगो नियुज्यते (भिधीयते B.) ॥

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137 See v. l. for 136. V. कमले चन्द्रे पद्मकोश इतीरितः । PV. पताके तल-निम्नत्वात् सर्पशीर्ष, A^3 पताकाहस्तनिम्नत्वात् सर्प, M. पताका नमिताश्रा चेत्

138 MA^1A^2 देवर्षौ दकदानेषु, MV. दानेषु ह्यास्फालिङ्गे ज कुम्भयो,: see notes on 139.

139 For 138(ii) and 139(i) BA^3P have the following:

भुजगे चन्दनार्थे च प्रणम्यति वचो भवेत् (A^3 देवतानां प्रणामके)।

वाहने (वामने B) पुरुषे सर्पशीर्षहस्त नियुज्यते (PA^3. शीर्षो च युज्यते)॥

A^1A^2 कनिष्ठिकांगुष्ठः प्रसृतमृन ; V. कनिष्ठिकांगुष्ठ प्रसृते ; A^3 कनिष्ठांगुष्ठ प्रसृते, M. कनिष्ठांगुष्ठेन प्रसृतौ

140 For 140(i) B. has स्त्रीणां मध्ये क्रमेणेति वचने छत्रधारणे ; V. चक्रे सर्पादयो-रपि ; A^2 भीतौ विवादे, A^1 चित्तविवादे, M. विनोदे for विवादे, V. नेपथ्य-ऽप्याह्वाने त्रिपुण्ड्रके, A^2 आवापे for आह्वाने for 140(ii) See v. l. on 141

141 For 140(ii) and 141 PBA^3 have the following:

आवासेऽपि च नेपथ्ये (नैवेद्ये A^3) वसने मन्दवाचके।

भितौ विवादे समरे (शमने A^3) समये च त्रिपुण्ड्रके॥

देहे दूरस्थिताह्वाने रंगवल्ल्यां मृगानने।

तिर्य्यगर्थेऽपि सञ्चारे युज्यते मृगशीर्षकः॥

M. कार्ये मन्दिरे for काममन्दिरे, A^1A^2 omit 141(ii)

142 A^1 सोपाने पदविन्यासे युज्यते मृगशीर्षकः A^1 omits 142(i)

143 For 143(i) A^3 has करः सिंहामुखाभिधकराभिनयनेदिनः, M. सिंहाख्यमुखो भवेत् MV. गन्धे चलने for दर्भचलाने A. पद्महारयोः A^1 पद्मदामयोः ; for 143(ii) see notes on 144 below.

144 For 143(ii) and 44(i) P. has

होमार्थे दर्भचलने पद्ममालाभृतौ स्मिते।

सिंहासने वैद्यपाके शोधनीयाश्च मध्यमे॥

युज्यते सिंहवक्त्राख्यो हस्तोऽयं करवेदिभिः।

M. वैद्यपाके शोभने संप्रयुज्यते ; V. काङ्गुलिके भवेत्, P. काङ्गोलको भवेत्, A^3 गाङ्गुगेलको भवेत्

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145 B लिकुचस्य for लकुचस्य, A³ बालकन्यायां for बालकिङ्किरयां ; for घरिटकार्थेके, A² घटिकार्तके and A¹ घटिकर्तके, PB घुटिकार्थके

For 145 (ii) See v. l. on 146

146 For 145 ii and 146 (i) A³ BP read

चातके चकोरे च गुढेऽपि च विशेषतः ।

लाङ्गुलहस्तविज्ञेयः कराभिनयवेदिभिः ॥

(लाङ्गुलहस्तः कथितः भरतार्णवकोविदैः । B) ॥

V. reads 146(i) as चातके युज्यते चेदं काङ्गुलकरलक्षणम् A³ कनिष्ठावर्तिता च for कनिष्ठाया वक्रिताश्च A³ विरलास्सोलपद्मकः P विरलाश्चालपल्लवः

147 V. आवर्तकेऽपि च for आवर्तके कुचे for 147 See v.l. on 148 below

148 For 147, 148 and 149(i) P reads

श्लाघायां प्रान्तनृत्ये च सौन्दर्ये कुचमण्डले ।

चालये तु नियुज्यते हस्तोऽयमलपल्लवः ॥

and B reads

शाखायां प्राणिनृत्ये च सौन्दर्ये च विचारणे ।

चालयेति नियुज्यते हस्तोऽयमलपल्लवः ॥

and A³ reads

* * प्रनृत्ये च सौन्दर्ये च विकारके ।

बालनाट्ये नियुज्यते हस्तोऽयमलपद्मकः ॥

149 M श्लाघने च रये चालपद्महस्तो विधीयते ; see 148 also for 149(i). V तर्जन्याद्यास्त्रयः श्लिष्टाः see v. l. of 150

150 For 149(ii) and 150(i) A³ and P read

ऊर्ध्वा कनिष्ठिका यस्मिन् शेषाः स्युः प्रसृता यदि । अङ्गुष्ठमध्यमामूले स करश्चतुरो भवेत् (P श भवेच्चतुरः करः) ॥ M मूले तिरश्चेच्चतुरः करः, A² मूले युक्तश्चेच्चतुरः करः, PB किञ्चिदर्थे च (पि B) कनके ताम्रलोहयोः, M लोहने for लोहके

151 B omits this, M द्रव्ये for आर्द्रे, A³ वर्णभेदे च लोचने for लोचने वर्णभेदने, A¹ शकलातने for शकलीकृते

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153 For 152(ii) and 153(i) A[3] reads

मध्यमानामिकाङ्गुल्यौ निकुञ्च्य तलमाश्रिते ।
शेषाः प्रसारिताश्चादौ ज्ञेयः स भ्रमरो करः ॥

and P reads

मध्यमानामिके सम्यक् कुञ्चिते तलमाश्रिते ।
शेषाः प्रसारिता सोऽयं भ्रमराभिध हस्तकः ॥

M योगे for पक्षे, ror 153(ii) see v. l. of 154

154 A[2] भ्रमराख्यः करो ज्ञेयः कीर्तितो भरतागमैः, M कीर्तितो भरतोत्तमैः, A[1] A[2] त्वयाङ्गुल्य मध्यमाद्या प्रसृता ; for 153(ii) and 154(i) B reads

योगे मौने व्रते भृङ्गे गजानां दन्तखातने ।
युज्यते भ्रमरस्योऽयं हस्तचारादिचक्षणे ॥

For 155(ii) see v. l. of 157

156 M मृत्तिकादौ for यौक्तिकादौ, V निष्कके मल्लिकादौ see v. l. of 157

157 For 155(ii), 156 and 157(i) PB. read चित्रस्य लेखने शोभनार्थे रेखाविवेचने । मालानां वहने सोऽहं भावनार्थेऽपिरूपके (B. निरूपणे) । दासीति वाचके (शून्येति वचते B) चापि निकषाणां विभावने । कृत्यमित्यर्थवचने हंसास्योऽयमुदीरितः । V. दंशे तु जलबन्धे च करो हंसास्य ईरितः ।

158 P. तन्निरूपणमिहोच्यते, see vl. of 159

159 For 158(ii) and 159(i) PB read

मर्यादायां सेतुबन्धे विधाने दूरगाहतौ (B.-गान्नते)
शुद्धनाख्ये बिधानेऽपि हंसक्षो नियुज्यते ॥

A[1]A[2] पक्षोऽयं युज्यते भरतागमे ; A[1]A[2]M भरतागमैः for 159(ii) see v. l. of 160

160 For 159(ii) and 160(i) P reads

क्रमात् प्रदेशिनी मध्यमाङ्गुष्ठपरियोजनात् ।
शीर्षे प्रसारिते सोऽयं संदंशो विकचाननः ॥

M. कीर्तितो नाट्यकोविदैः ; 160(ii) see v.l. of 161

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161 For 160(ii) and 161(i) BP. read मौक्तिके पुलके वापिचिन्दौ (B. वारिविन्दौ) रुद्राक्षरुचके (B. वृत्तयोः) गुलिकायां च विकच (B लिकुच) मल्लिकायां च विद्रुमे। तिलाहूतौ च (B. हूतस्य) संख्यायां संदंश परियुज्ते (B. नियुज्यते)॥ MV. अर्चनेऽपि च वक्तव्ये सन्दंशाख्यो विधीयते, A^1A^2 अङ्गुलिपञ्चकं सम्यक् मिलिताग्रां.

162 A^1A^2 हस्तोऽयं कीर्तितो शास्त्रकोविदैः, VM. भरतागमैः ; for 162(ii) P reads सर्वाङ्गुल्यग्रसंयोगान्मुकुलाभिधहस्तकः, M. कुमुदेऽभिजने ; for 162(ii) see v. l. of 163

163 For 162(ii) and 163(i) P reads

दाने दैन्योक्तिघटने पञ्चसंख्येतिभाषणे। मुकुलीकृतपद्मेषु भोजनार्थे जपेऽपि॥
एतादृशार्थभावेषु मुकुलाख्यः करो भवेत्।

and B reads

दाने दैन्योक्तिघटने पञ्चसंख्येति भाषणे। जपे च भोजने चैव कमले पठितस्तथा॥
मुकुलाभिधहस्तश्च युज्यते योगपण्डितैः॥

M. नाभौ करटीपुष्पे ; for 163(ii) P. reads

तर्जन्याद्याः प्रसृता स्युः तिस्रोऽङ्गुष्ठः परम्।
कनिष्ठामूलगामी चेत्ताम्रचूडकरो भवेत्॥

164 For the entire 164 B reads

वेदत्रयं त्रिलोकार्थे त्रयसंख्ये विनिर्देशेत्। ताम्रचूडस्य विज्ञेयं युज्यते नृत्यकोविदैः॥
for कुक्कुटादौ बके काके A^1 reads भके कुक्कुटकाकादौ, A^3 reads अयं कुक्कुट-काकादौ ; A^1 हयश्च ताम्रचूडाख्यः करो भरतकोविदैः for 162(ii)

165 M. कनिष्ठे तु त्रिशूलकः, A^2 विल्वे शैलेत्र्ययुक्तेः A^1 त्वर्धयुक्ते for त्रित्वयुक्ते

166 Mss समने for नमने A^1 कनिष्ठाङ्गुष्ठस्य समने मृगशीर्षके तथा सूक्ता स युज्यते करः, A^1 कपित्थहस्ततर्जनी ; MA^1 चोर्धसारणे, A^6 उर्ध्वसारणं त्र्धकिः

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169 For 169 and 170 Mss read

आह्वानभाववलने कटको हस्त युज्यते ।

एतस्य विनियोगस्तु कटकहस्तदर्शने ॥

It is highly probable that these lines have been mutilated and confounded. I have therefore suggested the reading as shown in the text.

171 Mss प्रकीर्तितः

175 A³ खट्वा च गरुडमेरुण्ड इत्येते संख्याता कराः ; M. खट्वांगरूढ़ इत्येते संख्याताः V. चतुर्विंशतिः A² त्रयोविंशतिरुप्येते पूर्वज्ञैर्भरतादिभिः ; M. त्रयोविंशतिधाप्रोक्ता सूरिभिः संयुता कराः

176 A² नमस्कारे त्वनुक्रमात्

177 A¹ मूलाग्रपार्श्वकाः

178 MVA¹ प्रमाणगुरु, A² प्रमाणे गुरु, A³ सम्भाषे प्रमाणोङ्गीकृतै, A³ यत्राङ्गुल्यकरयो यत्र निसृताः ; A² नृत्यहस्तयोः for निःसृस्य हस्तयोः

179 M. अन्तर्बहिर्हि वर्तन्ते ; M. कटक सोऽभिधीयते

180 A³ अंगामोटने शाखानां नमनेऽपि च, A³ अङ्गभङ्गे च शाखायां नमनेपि च ।

181 M. संयोगिनो स्वस्तिकाख्यः ; A³ पाताकावुरु, MVA पताके उरु

182 A³ नाट्यारम्भे च डोलायां विनियोगो बिधीयते ; VMA¹A² प्रयोक्तव्य मिति

183 Mss वालफलादि for वारिफलादि च. cf अपांगं in S. VII 198. A¹ फलानि ग्रहंणे V. ग्रहणे तथा V. सन्ध्ययोरर्घ्यदाने च, A¹ रर्घदानेन मन्त्र

184 A¹ उत्सङ्गनाम हस्तोहयं विज्ञेयो भरतादिभिः V. उत्सङ्गनाम हस्तोऽयं ज्ञेयो भारतवेदिभिः, A³ उत्सङ्गनाम हस्तोऽयं विज्ञेयो भारतागमे

185 VA³ कर ईरितः for युज्यते करः

186 A² विन्यस्य शिखरः ; A¹ शिवलिङ्गप्रदर्शने

187 Mss स्वस्तिकामणि, M. नाट्यविदां मतम्

188 M. विवाहायुषि युज्यते

190 M. शिशिरान्त for शिखरान्त, for 190(ii) see v. l. of 191

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191 A[1] तर्जन्यां यदि, A[2] तर्जन्या युतमा, V. तर्जन्यौ तु तथा आश्लिष्ट for 190(ii) and 191 A[3] reads

धृत्वा कराभ्यां शिखरौ वामाङ्गुष्ठ प्रवेशयेत् ।
दक्षिणेन तु तदङ्गुष्ठस्तर्जन्या वामयोयुतः ॥
उक्तः शङ्खाभिधो हस्तः कराभिनयवेदिभिः ।
विनियोगस्तु तत्रैव कीर्तितो भरतागमैः ॥

192 For the entire couplet A[3] reads

तिर्यगग्रयोन्यसंसक्ततलाभ्यामर्धचन्द्रकः ।
चक्रहस्तो भवेदेष सोऽयं चक्रो नियुच्यते ॥

193 For 103(i) A[2] चक्र काङ्गुलिकायुक्त पृष्ठो भवति सम्पुटः ; for 193(ii) V. सोऽपि वस्तेति वोधाने सम्पुटो विनियुज्यते

194 A[1] तर्जन्यै पाश, A[2] तर्जन्या पाश, for 194(ii) A[2] reads पाशे च लग्न-क्रीड़ायां श्रृङ्खलायां ; for the entire couplet A[3] reads

सूचीहस्तेन तार्जन्ययुतार्थनिका यदि ।
सोऽयं पाशकरो नाम भरताचार्यसम्मतः ॥

A[2] reads रणे द्वेषे च पाशे च श्रृङ्खले विनियुज्यते ।

195 For the 195(i) स्नेहे सुखे च यद्युज्यते कीलकः करः सम्मतः A[1] नर्मानुलोपे, M. नर्मानुलेपे, M. विनियोगस्य सम्मतः for कीलको विनियुज्यते for the entire couplet A[3] reads

मृगशीर्षाभिधो हस्तोऽयं यदि गुध्य कनिष्ठिका ।
कीलकः स करो बध्य संकेते विनियुज्यते ॥

196 For the entire couplet A[3] reads

करपृष्ठे करं न्यस्य कनिष्ठाङ्गुष्ठ विस्तारात् ।
मत्स्यहस्तो भवेत् सोयं मत्स्येऽपि विनियुज्यते ॥

197 A[2] कनिष्ठकेः ; for 197(ii) See v.l. for 198

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198 For 197(ii) and 198(i) A^3 reads

हस्तसम्पुटकेऽङ्गुष्ठ कनिष्ठा निस्तृता यदि ।

कूर्महस्त भवेत् सोपि कूर्मेऽपि विनियुज्यते ॥

M. मृगशीर्षे त्वन्यकरस्योपर्येकस्थिते, A^1 मृगशीर्षे त्वन्यकरसोपर्येकस्थिते, A^2 मृगशीर्षे त्वन्यतारस्योपरियुक्तस्थिते ; for 198(ii) see v. l. of 199

199 M. उच्यते for ईरित, M. स्याद् वराहस्य च दर्शने ; for 198(ii) and 199 A^3 reads

मृगशीर्षे मृगशीरो न्यस्याङ्गुष्ठकनिष्ठयोः ।

संबन्धः स वराहाख्यकरस्तस्मिन् प्रयोज्यते ॥

200 A^1A^2 चन्द्रादङ्गुष्ठ for गरुडहस्त इत्याहुर् V. has ज्ञेयः स गरुडो हस्तो and A^3 has विज्ञेयो गरुडो हस्तः

201 For the entire couplet A^3 reads

सर्पशीर्षसमा हस्ता न्यस्ता चेन्मणिबन्धयोः ।

स नागबन्ध हस्त स्यान्नागबन्धे स युज्यते ॥

202 For the entire couplet A^3 reads

चतुरे चतुरं न्यस्य यद्यङ्गुष्ठप्रसारितौ ।

खट्वादोलकयोरर्थे खट्वाहस्त बुधेरितः ॥

203 M. continues the couplet by अस्पष्टार्थेप्यनुक्ते च युज्यते हिलपद्मकैः

205 M. हंसस्तु करदक्षिणे, A^1 हंसास्य करदक्षिणे, A^3 हंसास्यो दक्षिणे करे MA_6 मृगशिरस्त्रिपताक

206 A^1 त्रिपताके स्तु, A^2 त्रिपताकाभ्यां विष्णु, A^3 त्रिपताकौ स्तु, A^1A^2MV साचीकृते ; A^2 कृतेऽर्धचन्द्रे च ; A^3 वामे नान्येन चाहृते, for 206(ii) see v. l. of 207

207 For 206(ii) and 207(i) A^3 reads

कपित्थं दक्षिणे नाभिदेशे चांससमाकृतौ ।

वामेन च कपित्थः स भारत्याः कर ईरित ॥

Mss कपित्थ कोऽपि for कपित्थकेऽपि V. ऊर्ध्वाधः प्रतितावर्धचन्द्राख्यौ, A^1A^2 V. वामदक्षिणे

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208 M. वरदश्चेतौ for वरदश्चैव

209 V. शिखरंदक्षिणे

210 A^3 गतौ षरामुखस्य ; V. शिखरं दक्षिणे, A^3 शिखरौ दक्षिणे

211 Mss स्वस्तिकश्च शक्रहस्तः

212 V. नाट्यशास्त्रविचक्षणैः

218 M. नैर्ऋतेः करः

216 A^3 मत्स्यावतारस्य हस्तोऽयं प्रोच्यते बुधैः

217 A^3 ततकूर्मो॰ for धृतौ कूर्मो A^2V कूर्मावतारस्य कर इत्युच्यते बुधैः, for the entire couplet A^3 reads:

वराहं दर्शयित्वा तु ततो स्कन्धसमौ करौ ।
धृतौ वराहरूपस्य हस्तोऽयं कीर्तितो बुधै ॥

219 For 219(ii) M. धृत्वा चेन्नरसिंहाख्योवतारस्य करो भवेत्

220 For the entire couplet A^3 reads

उर्ध्वाधो धृतमुष्टौ तु वामे दक्षिणके यदि ।
स वामनः करः प्रोक्तो नृत्यविद्याविशारदैः ॥

222 M. रामचन्द्र हस्त इभिधीयते

223 M. वलरामस्य हस्तः स्यदिति नाट्यविदो विदुः

225 A^1V हस्त स्यादिति नाट्यविदो विदुः

227 Mss धृतान्येन ; for 227(ii) see v. l. of 228

228 For 227(ii) and 228(i) A^3 reads

करे वामे तु शिखरं दक्षिणेन पताककः ।
धृतौ यदि क्षत्रियस्य कर इत्युच्यते बुधैः ॥

A^1 करवामे ; Mss हंसाख्यः दक्षिणे, for 228(ii) see the v. l. for 229

229 For 228(ii) and 229(i) A^3 reads

हंसास्यं दक्षिणे हस्ते वामे तु कटकामुखः ।
धृतौ यदि तु वैश्यस्य कर इत्यभिधीयते ॥

231 V. दक्षिणे मृगशीर्षकम्

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232 V. धृतं स्त्रीपुंसयोर्हस्तः V. स्त्रीपुंसयोर्हस्ते व्याख्यातो भरतादिभिः, V. बध्वा वामेर्धचन्द्रश्च, M. पत्ते वामेऽर्धचन्द्रश्चसंदंशो, A¹A² वामेऽर्धचन्द्रस्यात् सन्दंशो ; V. करे दत्तिणे for दत्तिणे करे

233 A² व्यावर्तयित्वा for आवर्तयित्वा M. हस्ते ततः V. हस्त ततः M. करे धृते मातृहस्तः

234 A¹A²V शिखरं दत्तिणेन

235 For 235(i) A¹A²V reads धृतं च नाट्यशास्त्रज्ञैः पितृहस्त इतीष्यते

236 Mss वामहस्ते ततः परम्

237 Mss स्त्रियः करे धृताः मातृहस्त

238 V. इत्यभिधीयते for इत्युच्यते वुधैः

240 V. नाट्यविदो विदुः for नाट्यविदां मतम्

241 VA¹A² हस्तः प्रकीर्तित for हस्त इति स्मृतः

246 V. दत्तिणं दत्तिणस्य तु

247 This is repeated ; see 37

248 V. स्वस्तिकाख्यश्च, Mss शकट पाश कीलके, Mss कपित्थ V. शिखरम्

250 M. हंसोपकण्ठे for अंसोपकण्ठे

254 Mss पताकिका for प्रकीर्तितः

256 Mss शिखर त्रिशूलो

263 V. स्थितिरताय मण्डलम्

265 M. कतो for धृतो ; V. भरतागमे

278 V. स्थित्वान्यत्पद, M. स्थित्वान्ये पद

280 Mss पश्चाच्चाथ for पश्चादथ

282 M. मोडितं for मोटितं

285 For विन्यसेदेषा M. विन्यसेदेषां V. विन्यसेद् ह

286 M. पुरः पार्श्वं समु

287 M. मोडिता for मोटिता

288 V. प्ररणात् for प्रकाशनात्

291 V. विज्ञेया नृत्य शास्त्रविशारदैः

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295 V. सत्वरे for सत्वरम्

301 V. स्थानस्य स्वस्य पादस्य, पादयोर्बाहुपार्श्वा

306 Mss भूतलस्तु कुट्टनं

309 V. वक्ष्यते लक्षणं क्रमात्

312 V. हंसी गतिरीष्यते M. कपित्थहस्तयोर्वहन्

313 V. गतिरीष्यत

314 V. मृगगतिः स्मृतः Mss विजयं ततः for विचरं'स्ततः

319 Mss भरतागमैः

322 M. दशैकं च for प्रयुक्तानि

323 M. भवान्यश्चैव for भ्रमर्यश्चैव

324 M. शास्त्रतत् यत, V. सम्प्रदायिकः V. सतामनुग्रहेणैतद्

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SELECT GLOSSARY

Abbreviations : u. = utplavana; g. = gati; h, = hasta; gr. = grīvā; c. = cārī; dṛ. = dṛṣṭi; bhr. = bhramarī; m. = maṇḍala; ś. = śiras; sth. = sthāna; u. = utplavana. *Numerals refer to the number of ślokas.*

aṅga 42-43.
aṅga bhr. 297-298.
agni h. 212,
añjali h. 176-177
adhomukha s. 54-55.
anuvṛtta dr. 77.
arāla h. 114.
ardhacandra h. 111-113.
ardhapatāka h. 103-104.
ardhasūcī h. 167-168.
alaga u. 284.
alapadma h. 146-149.
avalokita dr. 78-79.
aśva u. 286-287.
asaṃyuta h. = gesture by one hand
ākāśa bhr. 296-297.
āṅgika = gestures and postures in drama and dance 39.
āyata m. 263.
ālīḍha m. 264-265.
ālokita dṛ. 69-70.
ālolita s. 55-56.
āhārya = dress and decoration of the body. 40.
Īśvara (= Śiva) h. 205
utkṣipta s. 63-64
utplavana = jumping movements in dance and drama.
utpluta bhr. 292
udvāhita s. 52-53
utsaṅga h. 184-185.
ullokita dṛ. 75-76.
ekapāda bhr. 295.
ekapāda sth. 276-277.
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kaṭaka h. 168-170.
kaṭamāmukha h. 124-127.
kaṭakāvardhana h. 187-188.
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kampita s. 60-61.
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kartarīmukha h. 105-107
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Kalki h. 225.
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Kārtikeya h. 209-210.
kīlaka h. 195.
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Kuvera h. 215.
kūrma h. 197-198.
kūrmāvatara h. 217.
Kṛṣṇa h. 224.
kṛpālaga u. 288-289.

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Ketu h. 258.
Kṣatriya h. 227-228.
khaṭvā h. 202.
gajalīlā g. 314-315,
gati = mode of walking or setting foot.
Gaṇeśa h. 200.
Garuḍa bhr. 294.
Garuḍa sth. 280-281.
graha = the right manner of beginning a tune, song or dance.
cakra bhr. 293.
cakra h. 191-192.
caṅkramaṇa c. 301-302.
Candra h. 251.
candrakalā h. 132-133.
catura h. 149-152.
calana c. 301.
cāri = dancing movement in which the action of feet if prominent.
ṭīkā = indication, expression, gesture, cf. āṭikyā saha jāyayā- Cha. Upaniṣad.
ḍolā h. 181-182.
tāmracūḍa h. 163-164.
tiraścīnā gr. 82-83.
turaṅgiṇī g. 315-316.
tripatāka h. 100-102
triśula h. 165-166.
dampatī h. 231-232.
devara h. 238-239.
dhuta s. 57-59.
nartana = dance and drama.
naṭana = a general term for nāṭya, nṛtya and nṛtta.
nanāndṛ h. 239-240.
nāgabandha h. 201.
nāgabandha sth. 277-278.
nāṭya = stage representation of a story or the part of a story with recitation, costume, songs and dance.
nāyaka = one who pays for a dance or dramatic performance
Nirṛti h. 213.
nṛtta = merely symmetrical and rhythmic movement of limbs.
nṛtta h. = gestures used in dance and abhinaya
nṛtya = pantomimic dance, a dance which represents feelings and moods through gestures
Nṛsiṃha h. 219.
patāka h. 93-100
padmakośa h. 134-137
parāvṛtta s. 61-62.
Paraśurāma h. 221.
parivāhita s. 64-65.
parivatita gr. 83-84.
palli h. 170-171
pāda-cārī = cārī.
Pārvatī h. 207-208.
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prakampitā gr. 85-86.
pratyaṅga 43.
pratyālīḍha m. 266.
pralokita dr. 72-73.
praṣañjita = excessive affection.
preṅkhaṇa m. 266-267.
prerita m. 267-269.
Balarāma h. 223.
Budha h. 253.
Bṛhaspati h. 354.
Brahma sth. 281-282.
Brahma h. 205.
Brāhmaṇa h. 226-227.
bhāva = State
bhāvana = representation (lit, that which affects an idea to be represented), 98, 106 etc.
bhāvanā = see bhāvana,
bhāvita = represented.
bhujaṅgī g. 318.
bheruṇḍa h. 203.
bhramara h. 152-154.
bhramarī = flight movement of the body in dance
bhrātṛ (kaniṣṭha) h. 142-143.
(jyeṣṭha) h. 142-143.
Maṅgala (Mars) h. 252.
maṇḍala = posture in general in dance and drama.
māṇḍūki g. 319.
matsya h. 196-197.
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manmatha h. 210-211.
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mātṛ h. 232-234.
mānavī g. 321.
mīlita dr. 74-75.
muṣṭi h. 116-118.
mukula h. 161-163.
mokṣa = the right manner of releasing or bringing to a close a tune, song or dance.
moṭita m. 270.271.
moṭita u. 287.
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mṛgī g. 313-314.
Yama h. 213.
rasa = sentiment
rākṣasa h. 226.
Rāmacandra h. 222.
Rāhu h. 257.
rekhā = see notes on 27.
Lakṣmī h. 208.
lāsya = female dance.
luṭhita c. 306
lolita c. 307.
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śikhara h. 118 121.
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saṃyuta h. = gesture by both the hands.
saraṇa c. 302-303.
Sarasvatī h. 206-207.
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siṃhī g. 317.
siṃhamukha h. 142-144.
sundarī gr. 80-81.
sūcī h. 127-131.
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sthānaka = standing or sitting posture 262.
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svastika m. 269-270.
svastika h. 180-181.
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haṃsa-pakṣa h. 157-159.
hamsāsya h. 154-157.

CORRECTIONS

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,,	6	,,	last	,,	*Le théâtre indien*
,,	7	,,	,,	,,	Ditto
,,	71	,,	,,	,,	*Kapittha* for *Tripatāka*

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